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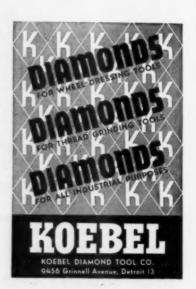
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HALLDOR KILJAN LAXNESS

AMERICAN-SCANDINAVIAN REVIEW

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NUMBER 1

HALLDÓR KILJAN LAXNESS

Iceland's First Nobel Prize Winner

BY SIGURÐUR A. MAGNÚSSON

T was a lucky day for Iceland when Halldór Kiljan Laxness abandoned his ambition to become an American novelist and returned to his native land. He was destined to bring Icelandic prose to artistic heights the like of which had not been attained since the classical age of the sagas. A creative genius with a supreme mastery of language, he has restored the prestige of Icelandic literature and won for Iceland for the first time the modern symbol of international appreciation, the Nobel Prize.

Born in 1902, Laxness early gave promise of his future preoccupations. He tells us that as a child he was lazy at menial jobs, and devoted most of his time to reading and filling notebook after notebook with the creations of his day-dreams. He was an unruly pupil and left high school without finishing his studies.

He was seventeen at that time, and sailed abroad, like so many of his ancestors of a thousand years earlier. He had finished a novel, before he left Iceland, published in the autumn of 1919 under the title *Child of Nature*. This was a juvenile work in which some critics saw signs of future greatness. His name was actually Halldór Guðjónsson, but he used as a pen-name Halldór frá Laxnesi, Laxnes being his parental farm.

The next few years were spent in restless wanderings around war-weary Europe, until in 1922 he was invited to stay as a guest in a Benedictine monastery in Luxembourg. In January the following year he was converted to Catholicism, adopting, in accordance with custom, the name of an Irish saint and martyr, Kiljan. He was henceforth Halldór Kiljan Laxness. For a while he had found rest from his harassing search for certainty and hope

in post-war Europe. "The Holy Catholic Church saved me from becoming the usual dance-fool of Central European night clubs".

Along with studies in theology and linguistics Laxness pursued his literary interests. In the two following years he published a volume of short stories and another novel. He also published a book of apologetics defending his church against the attacks of his friend and colleague, pórbergur pórðarson, another innovator in Icelandic letters.

That same year, 1925, he wrote his first full-fledged novel, *The Great Weaver of Kashmir (Vefarinn mikli frá Kasmír)*, published in 1927. This work is an impressive document of his "Catholic period" and the struggles that ultimately led him away from religion. It is highly experimental in style, impressionistic and somewhat chaotic, but it is also an eloquent testimony to the tumults in the author's soul, the raging battle between God and the devil, represented primarily by woman. Strindberg's influence is strong in this work, and Laxness has himself called it a "Strindbergiad".

There was a long pause before his next novel, during which he made a visit to America and revised his whole outlook. He had early given expression to his sympathies for socialism, and while in America he was converted. His friendship with Upton Sinclair was probably a decisive factor in his conversion to radical socialism. When Laxness returned to Iceland in 1929 he published a collection of essays, some of them highly critical of American society as he had seen it on the West Coast. In this book, and many similar ones later, he stands forth as the social reformer, the educator, the man of public affairs. Throughout, Laxness has made a point of keeping his art and his political and social thinking apart, with the result that his novels are on the whole free from those tendencies which all too often mar works of socially conscious novelists.

In the years 1931-32 Laxness published the two-volume Salka Valka, his second major novel, which at once established him as the leading Icelandic novelist. After many years of globe-trotting, he has come back to his native land, and from now on his whole creative effort goes into portraying the lot of his own people in their past struggles and their present predicament.

The scene of Salka Valka is a small fishing village somewhere on the coast of Iceland. The theme is the struggle of the poor and exploited fishermen through united efforts to better their condition. But what gives this work its intensity and tragic clarity is the characterization. Laxness has here left behind his more or less abstract speculations, and he comes to grips with reality in its most basic aspect. We meet the young and lone-some girl, Salka Valka, fighting for her rights and those of her fellow sufferers, and she stands out as one of the most memorable female figures in Icelandic literature. Her hate for her mother's seducer and her love for her weak idealist sweetheart exemplify the elemental forces at play in Ice-

land's nature. Laxness's proverbial humor is at its best here, and the characters are all true-to-life, realistic in the best sense. True to the tradition of the ancient saga-writers he rarely draws his characters in black-and-white. They are human beings, whether workers or exploiters, with vices and virtues in varying measure.

His next work, Independent People (Sjálfstott fólk, 1934-1935), is another two-volume epic on a large scale. He has now moved to the country-side and gives us a devastating picture of the struggles and defeats of the pioneer-farmer. This work has some similarities with Hamsun's Growth of the Soil, but as Laxness has pointed out, they are diametrical opposites in their conception. Whereas Hamsun's novel ends in idyll and happiness, Laxness has created a heart-rending tragedy in that the pioneer loses everything after thirty years' drudgery and has to start all over again at the end of the book. There is about this work a kind of mythical timelessness: past and present merge in an epic unity where the whole of humanity is somehow symbolized in the strong, unbending, ever-losing person of Bjart the pioneer-farmer. Independent People has the very qualities of Tragedy: it has a cleansing effect, it enlarges and ennobles our view of the human predicament. It is thus in the best tradition of the ancient sagas.

Nothing short of fabulous is the freshness and novelty of every work by Laxness. He never repeats himself in anything but the mastery with which he treats every new subject.

The tetralogy on *Olaf the Poet* (Heimsljós, 1937-1940) is very Icelandic in conception, but the style and the atmosphere are something startlingly new. The poetic quality of this work is very strong, and large parts of it read like ecstatic poems. It is partly based on the life-story of an obscure folk-poet who left behind him a long diary, but this is merely incidental. Here we have a work of art whose unity, resilience, and poetic beauty have few parallels in Scandinavian literature. The theme of the novel: the poet against the world he lives in, is played in all possible keys, and the total effect is that of a magnificent symphony, where every detail contributes to the whole and the whole resides in every detail. James Joyce would certainly have called it a work with a perfect "rhythm of beauty". There are humor and satire aplenty, pathos and bitter sadness, but above it all soars the utter compassion of Olaf the poet for everything that breathes. "It is the poet in whom everybody else suffers". Laxness has here achieved a mastery of language the equal of which is hard to find in Icelandic literature.

In his next novel, the trilogy *The Bell of Iceland (Islandsklukkan,* 1943-1946), Laxness turns to history for his subject matter. The time is around 1700, when Iceland was in a sorry plight as a colony of Denmark. One of the central characters is none other than the famous scholar and

manuscript-collector Arni Magnússon (1663-1730), who in the novel is called Arnas Arnæus. The other two main characters are fictitious: the poor but invincible Jón Hreggviðsson, and the proud, aristocratic Snæfríður Íslandssól. Each of the three volumes centers mainly around one of these persons.

The work is at once realistic and highly symbolical. Jón stands for the eternally oppressed, never conquered, common people. He meets every adversity with a bitter verse and a scornful smile. He gains in stature with every new humiliation. He is, as it were, "the dark ages" of Iceland incarnate. The mystical Snæfríður, whom Arnas meets first as a vision, is a symbol of the proud past, the saga and the dream. She is Iceland in its natural glory and its historic splendor. Arnas loves her, but betrays her for his passion for collecting manuscripts and preserving them from destruction. She marries an alcoholic wreck with the comment: "Rather the worst than the next best". Arnas, being the representative of enlightened, cosmopolitan Iceland, becomes its spokesman abroad, but most of his efforts are fruitless and are crowned by the great fire in Copenhagen in 1728, when a large part of his manuscripts was destroyed.

This work is definitely the best historical novel ever written in Iceland, and some critics have made even greater claims for it. The color of the age has been brilliantly caught with a skillful use of language, employing the quaint, artificial speech of the time when necessary, but never becoming forced or pedantic. We are presented with an amazingly true portrait of the age, but there is also a message to modern times—a message that was keenly felt during and after the war when foreign troops were stationed in Iceland.

When the National Theater of Iceland was opened in 1950, Laxness dramatized certain sections of this novel, and the production received great acclaim.

In his next work Laxness came right back to the passing moment, describing life in post-war Reykjavík in his *The Atom-station (Atómstöðin,* 1948) which aroused a storm of condemnation, when it appeared. The tone and tendency of this novel are such that it merits little discussion as a work of art. It presents us with a grotesque world of hysteria, cynicism and "fin de siècle", and its crudity is staggering. This fantastic caricature has loud left-wing overtones and obvious political aims. As a refrain through the whole book rings the phrase "Bury bones, sell land", a reference to the recovery of the bones of one of Iceland's national poets from Denmark, and to Iceland's entrance into the NATO alliance. There is an insinuation that the Althing brought home the bones of the beloved poet to cover up the sale of Iceland to foreign powers. This work has unfortunately been translated into many languages, and on the eve of Iceland's receiving the

Nobel Prize for the first time it was republished in Sweden under the title Land for Sale, which is probably the ultimate in bad taste.

After a considerable pause, Laxness published in 1952 his long novel The Champions (Gerpla), based on the famous classical Saga of the Sworn Brothers1 and other old records. This extraordinary work is written with unfaltering brilliance in the ancient style of the family sagas, a feat that most folk would have thought well-nigh impossible. It deals with the champions and sworn brothers Porgeir and Pormóð, and their viking activities at home and abroad. It was received with mixed feelings, and most Icelanders were embittered by his treatment of the all but hallowed heroes of ancient Scandinavia. Rebel that Laxness has always been, he here turns everything topsy-turvy. He makes a fat, barbarous villain of one of the most renowned kings of Scandinavia, St. Olaf (d. 1030), and most of the other characters are portrayed in a similar vein. The book is a thorough deflation of the heroic spirit as it is found in Old Norse literature. Classical scholars were very understandably upset at this unorthodox demeanor, but few of them have ever challenged the brilliant style and the extremely fertile imagination of the author.

What prompted Laxness to this strange undertaking is hard to tell, but he has himself declared that his objective was to preserve the ancient treasures of Iceland from being used by modern war-mongers, a characteristically ambivalent and uncalled-for statement.

In addition to the above-mentioned novels Laxness has written three collections of short stories, a volume of experimental verse, two plays and nine collections of essays and travel accounts. His last creative work is a play, The Silver-moon (Silfurtunglið), which was shown in Iceland some time ago with mixed reactions, and was staged in Russia last autumn. It has some similarities with The Atom-station. But it is for his novels that Laxness received the Nobel Prize, and for most of them he will long be remembered. They have put him on level with the ancient anonymous masters of the sagas. According to Laxness's own statement his collected works are now being published in Italy and Argentina, and some of his works have appeared in France, Germany, England, and America. The Russians have bought the publishing rights to some of his novels, but there are no reports of their having appeared in Russia. Salka Valka has been filmed by a Swedish company under the direction of Arne Mattson, and from England and Germany there have been requests for the film rights of Independent People.

Laxness has from the beginning been in the limelight in Iceland, for he has a knack for publicity, and almost every work of his has stirred up

¹ Published by Princeton University Press for The American-Scandinavian Foundation, 1949.

a controversy. Some have berated him for his unflattering portraits of Icelanders, others have objected to his revolutionary use of the Icelandic language, and still others have been offended by his political affiliations. Still there are few Icelanders who would question his creative genius and his narrative mastery. He has always been in the uneasy position of being resented and admired at the same time. His nonfictional writing has mostly been singularly one-sided, not to say propagandistic, but in almost all his novels he has captured the Icelandic scene more genuinely than any of his contemporaries, and at the same time given his vision universal validity. In his art his genius is more free, his view broader and his sympathies are more universal than in his very partisan essays. Among the many excellent novelists Iceland has produced in this century, Laxness stands out first and foremost. He is the heir of those ancient masters who created the best literature of the Middle Ages.

Sigurður A. Magnússon teaches Old Icelandic literature at the New School in New York and Conversational Icelandic at The American-Scandinavian Foundation. Among his writings is a travel book on Greece, published in Iceland in 1953.



NORWAY'S AID TO INDIA

BY HARALD U. SVERDRUP

F THERE is one industry in which Norway has attained a maximum degree of technical efficiency it is its fisheries. Therefore, when Norwegians some years ago wished to participate in the Technical Assistance Program of the United Nations, through which nations offer their expert services to other countries, it was agreed that Norway's most effective contribution would be in this field. India was selected to be the recipient of such assistance from Norway, the project being that Norwegian experts will help modernize the fishing technique of the ancient fisheries as well as the health and housing facilities of the fisher folk along the Travancore-Cochin coast.

In June 1952 the Norwegian Storting appropriated 10 million kroner for the establishment of a "Foundation for Assistance to Underdeveloped Countries." The thought behind this action was that Norway ought to do more than it had done previously through its contribution to the Technical Assistance Program of the UN; it was also thought particularly desirable to start a project to which Norway's name could be attached so that Norwegians would become even more conscious of the need for peaceful cooperation. Subsequently, the Storting has allocated an additional sum of 25 million kroner and about 4 million kroner have been raised by private subscription.

In 1952 India agreed to accept Norway's contribution, and a tri-partite agreement between the United Nations, India, and Norway was signed. The signing of this agreement underlined the fact that Norway's aid would be given in accordance with the principles for assistance drawn up by the United Nations, and it also ensured full cooperation between the Norwegian project and the specialized agencies of the UN.

From time out of memory the coastal population of India has derived its livelihood from fishing. There exist indeed hardly any actual villages, but along the entire coast the huts of the fishermen lie scattered among the cocoanut palms. The total fishing population of India is larger than the total population of Norway — say five million souls.

The coastline of India's southernmost province, the state of Travan-core-Cochin, is about 150 miles long, and the number of people having fishing as their means of livelihood is estimated at between three and four hundred thousand persons. The southwest coast of India along the Arabian Sea is one continuous sandy beach with no natural harbors. Shallow waters with depths of about 150 feet go out to twenty or thirty miles from the shore. Back of the beach the land is broken by lagoons that run parallel to the coast and are connected with the sea by narrow inlets. Inland, beyond the



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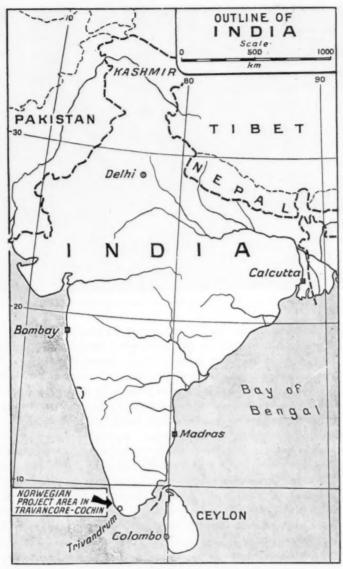
INDIAN FISHERMEN WITH TRADITIONAL BOAT AND GEAR

lowlands and lagoons, a mountain range rises to an elevation of 8000 feet, and collects the torrential rains of the summer monsoon season.

After the monsoons the fish become abundant in these shallow coastal waters. During the autumn schools of sardines come close to the beach. As winter approaches the sardines disappear, but mackerel come and other kinds of fish, some of them found only in tropical areas. In the lagoons and their outlets shrimps are abundant, as is also the large prawn.

The traditional fishing methods have reached a relative state of perfection when we consider that they are based on the use of nothing but manual means. The boats that are used in Travancore-Cochin, the "vallams", appear to have been developed from the dug-out canoe. The largest are up to forty feet long but are only five feet wide; the planks are sewn together so that the hull has a great flexibility and can be safely brought out and in through the breakers and hauled up on the sand. Many types of nets are used, but in principle they are all gill nets in which the fish are caught.

In India seines, by means of which a large amount of fish may be caught in a single operation, are used from shore only. In northwestern India very large catches may be made, as the shore seines may be as much as one mile in length. However, a shorter type is used in southern India.



OUTLINE MAP OF INDIA, SHOWING NORWEGIAN PROJECT AREA IN TRAVANCORE-COCHIN



A TYPICAL FISHERMAN'S DWELLING IN TRAVANCORE-COCHIN

Despite the abundance of fish in certain seasons, the limitations imposed upon the fishing gear by their manual operation is such that average catches are so small that the fishermen subsist on a minimum of food. In Travancore-Cochin the average annual catch per fisherman is estimated at five to six hundred pounds. The reason why it is possible to eke out a living on the basis of such a small catch is that there exists a large local market for fresh fish and that the price of fish is very high compared to the prices for rice and tapioca, which are the staple foods of the population. In fact, in proportion to the general level of earnings, the price of fish in Travancore-Cochin is about ten times as high as in Norway, but the protein, fat, and mineral contents of the fish supplements a diet rich in carbohydrates.

It is obvious that an increase in the fish haul will benefit the total population and provide better living conditions for the fishermen, and will bring about improvement in their health and sanitary conditions. An increase of the catches can, however, only be achieved by the introduction of new fishing methods based on the use of motorized fishing craft and by means for preserving the larger catches which at present are spoiled by the heat before they can be distributed.

In October-November 1952, a Norwegian delegation visited India and decided in consultation with Indian officials that an attempt should be



THE FISHING BOATS OR "VALLAMS" OF TRAVANCORE-COCHIN

made to develop the coastal fisheries of Travancore-Cochin with a parallel development for improving the health and sanitary conditions of the fishing population. The project was to be a joint Indo-Norwegian enterprise, administered by India, with Norway supplying technical personnel and equipment and India supplying local labor and buildings.

From the beginning we were aware that we were about to tackle a difficult task. The motorization of fishing from an open beach would probably require the introduction of new types of motor boats and of fishing gear to be used from small motor craft. Such a development could not start on a large scale, because a great deal of experimental work had to be undertaken in order to arrive at economically feasible solutions. Furthermore, we planned to combine the "know-how" with the "show-how", but this implied that the fishermen we were to bring from Norway would have to gain a great deal of knowledge as to local conditions before they could apply their skill from their own country. It was therefore decided that we should first work experimentally in a small area which 'ies close to the city of Quilon. Within this area, which has a population of about 11,000, with five to six hundred fishing boats, we were to experiment with new fishing methods, build a small health center and improve the sanitary conditions by bringing fresh water to the coast from an inland lake.



Indiafondet

NEW FISHING BOATS MADE AT THE YARD IN TRAVANCORE

When this is being written the project has been in operation for almost three years, during which time some progress has been made along the different lines. The construction of a pipe-line for fresh water is a straight engineering task which may be completed in another two or three years. The pipes will be manufactured in India by the Foundation in a factory which is expected to be in operation in the spring of 1956.

The health program has advanced in a very satisfactory manner. Our health group has three main tasks: to develop a local health unit with special emphasis on mother and child welfare and of such a character that it may be duplicated elsewhere without too great expense; to undertake a medical-hygienic survey in order to obtain a rational basis for the further organization of the health work; and to develop a center for demonstration and teaching. Good progress has been made within each of these three fields, thanks to the excellent contribution of the Indian personnel which has been attached to the health group, and also to the confidence in our efforts shown by the local population. We believe that within a relatively short time we are prepared to expand this activity to other areas, but such expansion cannot take place before we have shown that the fisheries can give



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SHRIMP TRAWLING WITH A NORWEGIAN-MADE DORY

substantially greater returns, because in the long run the increased income from the fisheries must pay for the improved health service.

The work towards increasing the yield of the fisheries has, however, not advanced at a correspondingly fast rate. Our first step was an attempt to place motors in the local boats, but so far we have not been successful. For a sturdy inboard motor the boats must be strengthened and stiffened a great deal. But the result is that they become too heavy, while an outboard motor, on the other hand, requires greater skill by the operator and also enlarged maintenance facilities; moreover, it is more expensive to run because gasoline is heavily taxed. We have, however, carried out a number of promising tests with 22-foot dories that are powered by a semi-diesel motor of about 5 HP, burning crude oil. A total of thirteen such craft of slightly varying design have been sent from Norway and several more have been built in the project area at a boatyard which we have put up and at which a Norwegian boatbuilder instructs the local builders in the use of new tools. These local boatbuilders are excellent craftsmen who very quickly learn a new trade. In the boatbuilding yard we have installed a power saw and a planing

machine, which saves a great deal of the relatively expensive material. The saving is in effect so great that the cost of a dory with motor will be not more than 30 percent more than the cost of one of the larger "vallams".

In conjunction with the trials with these new boats, experiments with new gear have been conducted, mainly with small seines and shrimp trawls which can be used by a couple of boats operating together. A group of young fishermen have been taught the handling of the motors and have taken part in the experimental work. Since last spring, four of these have been operating motor dories on their own and have made better catches than local craft.

In addition to the boat-yard a well equipped mechanical shop has been built and a factory for production of ice is under construction. All these efforts are followed with great interest by the local fishermen, who are eager to try any new method by means of which they may increase their catches. We have not met any of the proverbial conservatism of the fishermen.

One of the difficulties we have to cope with is that too little is known as to the occurrence of fish at greater distances from the beach and as to the actual time when the schools approach the coast. In order to obtain more information we have sent three Norwegian fishing schooners to Travancore-Cochia, where they will operate out of Cochin, the only harbor in southwestern India. Including the crew of four on board each of the fishing schooners, a total of 27 Norwegians are engaged at the project, and since some of these have their families in India, the colony numbers 34 of which 22 are living in a special center which we have put up.

The fishing from the beach receives at present the greatest attention, but we are also examining the possibility of building fishing harbors from which larger boats can operate further out to sea. Ultimately several such harbors may be constructed, but such construction is expensive, and we do not yet know whether costly installation will be economically feasible.

The procedure which is followed by the Indo-Norwegian project is initially expensive, because in our experimental work we have made mistakes and will, no doubt, make more, but we think it better to make the mistakes on a small scale. We must remember that we have tackled a task of such a nature that our own Norwegian personnel must gain experience before they can apply their technical knowledge and that the local Indian fishermen must be methodically trained. We must build a solid foundation before we can expand our activity so that it will benefit a large group of the population. We believe that we are on the right road, but the road ahead is still long.

Dr. Harald U. Sverdrup is the Director of the Norway's Aid to India Program. An oceanographer of note, he is also the Director of the Norwegian Polar Institute and of the Oslo University Summer School.



SVENSKA TEATERN IN HELSINGFORS

THE SWEDISH THEATER IN HELSINGFORS

BY INGRID QUARNSTRÖM

or those citizens of Finland whose mother tongue is Swedish, Svenska Teatern in Helsingfors is not just a theater or a place of amusement, Nor is it merely an art institute. This theater is something much more, - it is an affair of the heart! It is a national shrine revered not only by the citizens of Finland's capital city but by the Swedish Finns of the country districts who seldom fail on their visits to Helsingfors (Helsinki), to spend an evening in the Swedish theater; their interest is not confined to visits, however, because they are avid readers of articles by theater critics in their newspapers and magazines and know all about the actors and their roles.

For the artists appearing at Svenska Teatern (the Swedish Theater) are no birds of passage who come and go, engaged for a special role, and disappear again. No, they are one with the Theater, trained in its own school. They belong to it, except for short engagements in Sweden or in places where Swedish is spoken in Finland. Usually their entire artistic careers are connected with this one theater. Therefore the public is able to observe their development and to take a lively share in it. A first night is an event that often is awaited with breathless interest. The first two performances of every play are sold out a year in advance, and it is said that only by inheritance does



ERIK LINDSTRÖM

one become the lucky holder of a reserved seat for a first night!

It is indeed an established fact that the people of Finland are one of the nations most interested in the theater. That may be due to the cold, dark winters, which encourage indoor amusements, and also perhaps to a certain stolidity of temperament, which makes Finns little fitted to be "socialites". Nevertheless, the Finns like to see their thoughts and feelings materialize on the stage and be reproduced with the eloquence that they themselves usually are not able to display.

As Finland up to the year 1808 was a part of Sweden, it was natural that the first experiences with a theater were introduced from the mother country. Swedish theatrical companies began at the end of the seventeen-hundreds to

travel through Swedish Finland and give performances in the country towns as well as in the capital. And although these exhibitions were not perhaps of a very high artistic caliber, they wakened, at all events, a lively interest in the dramatic arts. And even after Finland, in the beginning of the eighteenhundreds, was torn away from Sweden and united with the Russian realm, the Swedish theatrical companies continued their visits and delighted the people with their performances.

In 1866 Helsingfors got a new theater building that was up to the highest standards of the times and could offer a home for a permanent theater. The artists who appeared there were, for the time being, exclusively Swedish, actors schooled in a richer environment than the Finnish, and possessing more assurance and elegance than native actors were endowed with. They were graduates of a higher culture, but, more important, they spoke a pure Swedishidiom that was much more beautiful and more musical than the Swedish provincial speech in Finland. The public in Helsingfors felt that only actors from Sweden could make tragedy and other types of drama seem like real theater.

Thus things continued until the beginning of this century, and it is said that Svenska Teatern in Helsingfors for decades provided a sort of elementary school for the great theaters of Stockholm, as numerous Swedish artists had their first training in Finland. In fact, nearly all great Swedish actors of the past spent some years of their youth at Svenska Teatern in Helsingfors.

But it was just that which was the Theater's weakness from an artistic point of view. For as soon as the visitors had mastered their profession and become mature artists, they returned to Sweden to continue their careers in a bigger country with more opportunities.

Little by little the thought ripened among Swedish Finns that they needed their own national theater, with actors who came from their midst, and spoke their special kind of Swedish, and could interpret their feelings and apprehensions in their own way-and who would stay in Finland! It was in the year 1916 that the followers of the so-called native movement were victorious over the adherents of imported Swedish actors and agreed that the ensemble of the theater was to be Swedish-Finnish. Nicken Rönngren, who for some years had been headmaster of the native theater school, became Director of the new theater.

Naturally it was not easy at first, with a group of young and untried artists, to replace the experienced Swedish actors, but, as time went on it became clearer that the idea was right and that, even in the limited circle of Swedish Finns one could bring forth and develop a dramatic art which by degrees would become comparable with that of the rest of Scandinavia. The public's growing interest in their native actors, year after year, and their affection for the new theater have been referred to in the opening paragraph of this article.

Without exaggeration one can now say that Svenska Teatern in Helsingfors fully measures up to the other Scandinavian theaters, a fact which is borne out by the frequent guest performances that the Northern theaters exchange with one another, and in which Svenska Teatern takes part.

Svenska Teatern is what one usually



RUNAR SCHAUMAN

calls a "repertory" theater. That is, it plays not only box-office pieces but features a comprehensive, important, and artistic international repertoire, Thus, the people of Helsingfors have the opportunity in their own theater to become acquainted with all the plays that are making the rounds all over Europe and America and are talked about and discussed. But they also see the classics, from ancient Greece, from Shakespeare and Molière to Holberg. as well as plays by the older Swedish-Finnish playwrights, Many American dramatists have enjoyed success at the Swedish Theater, among them Eugene O'Neill, Maxwell Anderson, Arthur Miller, Thornton Wilder, and Tennessee Williams.

Despite the fact that the Theater's ensemble numbers only forty persons,



MAY PIHLGREN

its repertoire is so varied that it can bring out everything from the great classical dramas (as for instance, the recent production of Shakespeare's Julius Cæsar), serious problem plays, elegant conversation comedies, and advanced experimental drama, all the way to farces and, — not least — great extravagant operettas, which often are the most popular and greatly bolster the economic resources of the Theater. Also, the Theater supports native original playwriting and seeks by prize contests to stimulate authorship.

The Theater is owned by a foundation and is helped financially by the State and the City of Helsinki as well as by a committee of guarantors. It has its own pension fund, which makes it possible for retired actors to enjoy a secure old age. The Theater also has a generous stipend fund which pays for its young artists' foreign travel and study.

The theater building deserves a chapter all by itself. The lounge, with the original furnishings, is a typical example of the so-called court-theater style. It is all rococo, in white, gold, and raspberry red, and gives an unusually festive and elegant impression. The English author and dramatist Priestlev once called it "a jewel case". In 1935 the greater part of the old building, dating from 1866, was torn down, and a rebuilt theater was ready in 1936. The building had been enlarged and provided with a revolving stage so that it is now one of the most modern and best equipped theaters in all of Scandinavia. These great improvements were made on the initiation of a generous friend of the theater. Doctor



GERDA WREDE

Amos Anderson, who also donated the money to pay all costs.

The generation who under Nicken Rönngren's enthusiastic leadership pioneered the native theater idea in 1916 and brought the theater one success after the other, has already reached its late middle age, and several of them have covered themselves with glory and won fame and renown in the North. One need only mention Kerstin Nylander, May Pihlgren, Erik Lindström, Axel Slangus, and Runar Schauman. And the new crop of actors show much promise and talent.

In the autumn of 1954 Nicken Rönn-

gren retired as Director of this theater which he had practically created and during a brilliant thirty-five year tenure led from a modest beginning to ever greater artistic heights. He was succeeded as Director by the actor Runar Schauman, with the stage-manager Gerda Wrede as Assistant Director. Thus, a new chapter in the history of the Swedish Theater has just begun; conscious of the great traditions of the past, the friends of the Theater are convinced that these will endure and that Svenska Teatern will continue to be a vital center of Swedish culture in Finland.

Ingrid Quarnström is a Finnish writer and theater historian. Among her publications is "Svensk Teater i Finland".





Danish Information Office

THE MINING TOWN OF MESTERS VIG

GREENLAND'S LEAD MOUNTAIN

BY PER KAMPMANN

Reprinted from the Danish Foreign Office Journal

A new and exciting chapter of Danish activity in Greenland is just beginning. In the far north of arctic East Greenland, where previously only isolated weather stations and hunters have been in evidence, the first Danish mining operations are about to start. It is the second time that lowlying Denmark has initiated a mining industry in this vast, mountainous Danish province. About a century ago, operations started on open-cast cryolite mining at Ivigtut, in West Greenland. At Mesters Vig, on the eastern side of the great island, the rational extraction of lead and zinc is now being organized, and the first shipments of these valuable minerals, won from the vast and trackless mountains, are expected to take place in the summer of 1956.

The decision to launch these operations in East Greenland was made after long. laborious, and costly investigations. In 1948, the Danish explorer and geologist Dr. Lauge Koch, returning from his annual expedition to the East Greenland mountains, reported interesting traces of apparently valuable lead deposits. New expeditions were sent out the two following summers,

with foreign mineralogists and mining engineers taking part. Their surveys in the short summer gave such good results that the Danish Government decided on a more thorough investigation, in order to find out whether there was any basis for commercial mining operations. In association with Danish industrial circles, the Northern Mining Company, Ltd., was formed, with a Danish majority holding and with Swedish and Canadian participation.

Mining is a venture involving great risk and dependent upon heavy capital investment. Minerals are normally located deep in the mountain rock and it is a difficult problem to determine the extent of the deposits. Such are the conditions which operate in most parts of the world, but in arctic Greenland the obstacles and risks are multiplied.

The lead at Mesters Vig is located at 72° N. latitude. Outside the eastern extremity of the ice-cap there is a coastal strip some hundred miles wide, and it is near the coast, in the wild and rugged but enthralling mountain landscape, that the valuable deposits occur. The climate is arctic. Average annual temperature is 16° F. and it is only in the warmest summer months that it rises above freezing-point. It is hundreds of miles to the nearest Danish meteorological stations, and miles from there live a handful of Greenlanders in a remote little settlement. Otherwise the region is totally uninhabited. The country is trackless and the climate harsh. Winter often sets in with violent storms which in some years will cover the land in snow to a depth of 15 feet or more. The coast, except for brief periods in summer, is closed by great masses of ice which block the whole eastern length of the sub-continent.



Danish Information Office

AN AERIAL MAST BEING ERECTED AT THE RADIO STATION NEAR THE AIRFIELD AT MESTERS VIG

Only in mines in the far north of Canada do we find conditions comparable to those in Greenland for severity of climate and inaccessibility.

To enable mining operations to begin it is not sufficient to have discovered an apparently rich deposit of lead. The inside of a mountain can neither be measured nor assessed from outside. A costly and thorough survey has to be made to find out the amount of ore and its grade. An exact study of this nature needs people to work there all the year round, and they must have somewhere to live as well as adequate technical resources for a thorough exploration of the deposits and their potentialities. So all these had to be procured, shipped the whole way from Denmark to East Greenland, and installed in this



Danish Information Office

TWO AGES MEET: THE DOG SLED AND THE TRACTOR

desolate region before more serious investigations could start.

Lead and zinc are the metals at Mesters Vig. They occur in deposits of galena and sphalerite (zinc blende), scattered about a vein of quartz. It is the concentrates of galena and sphalerite which will be extracted, and they will then be sold to smelters for smelting and refining.

When the mountain had been geologically mapped and the cost of mining the ore had been worked out, the next step was to calculate what it would cost to extract the galena and sphalerite on the spot in Greenland. Finally, an estimate had to be made of the cost of shipping the metal concentrates from the harbor at Mesters Vig to the smelting works.

All these were unknown quantities

in 1952 when it was decided to invest the large sums needed to shed light on the possible profitableness of mining operations. Simultaneously with the start of major investigations, work began at a tremendous pace to provide conditions that would enable engineers and miners to live at Mesters Vig all the year round. In record time a village was built of specially constructed, well insulated wooden houses, centrally heated from an oil-burning heating plant. A waterworks was built for pumping water up from the river through electrically heated pipes, Mining operations - here and elsewhere - call for large quantities of fresh water, but they are very difficult to procure at Mesters Vig, where the soil is permanently frozen for hundreds of feet below the surface, Power station, laboratory, hospital, and engineering shop were built, From King Oscar's Fjord an eight-mile road was built to the mine, 1,000 feet above sea-level.

Six miles from the mining village, by King Oscar's Fjord, an air strip was built which proved invaluable to the research work. At regular intervals since, even in the worst months of winter, it has been possible to supply the village with spares, mail, and provisions by air, and it has ben easy to relieve the personnel by the same means. Without the air strip Mesters Vig would be cut off from the outside world for more than 10 months of the year when the coast ices up in September.

The labor force has at times exceeded 150 and has averaged 50 throughout the period up to now. Owing to the excellent conditions in this up-to-date mining town, health, spirits, and tempo have been maintained at a high level.



Danish Information Office

MINING EQUIPMENT IS LANDED FROM THE "KISTA DAN" ON THE OPEN BEACH AT "NYHAVN" NEAR MESTERS VIG

Constant roaring of engines, detonation of explosions, and whirring of drills were heard during the hectic and exciting months of investigation. More than 6,000 feet of tunnel were cut into the mountain side and over 18,000 running feet of borings were made with diamond drills, and everywhere samples were taken for analysis. People at Mesters Vig and back home in Copenhagen waited breathlessly for the results from the laboratories to show whether the extent and grade of the deposits were large enough to make mining operations worth while.

Repeatedly, optimism alternated with pessimism. Results, indeed, were uneven. For example, one large tunnel had reached the point many hundreds of feet deep in the mountain side where, according to reckoning, was the lode

of quartz containing the metals. There was optimism at first when quantities of high-grade ore were found.

Then suddenly the metal gave out, and it never recurred though tunnelling was continued hundreds of yards further on into the rock. The tunnel appeared to follow the vein and, what is more, to follow it at one of the points on which the greatest hopes were pinned. Pessimism spread until it occurred to the miners to drill at right angles from the tunnel - and there, well to the side, were quantities of lead and zinc. The vein had divided into two, deep down in the rock. In one part there was metal, in the other nothing - and it was the latter that the miners had been following. This little example shows that great experience. knowledge, and sense of direction are required to find



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DANISH MINERS AT WORK ON THE LEAD MOUNTAIN OF MESTERS VIG

metals, and the Canadian and Swedish experts have greatly contributed to the success achieved.

The investigations, which have now lasted two years, have been concentrated on Blyklippen ("the Lead Rock", one of the mountains nearest Mesters Vig). According to the samples taken out. Blyklippen seems to contain a sufficient quantity and grade of ore to encourage working on a moderate scale. It is estimated that lead and zinc to a total value of about 100,000,000 kroner can be extracted during a six- or seven-year period and on a reasonably economical basis.

Detailed projects are already in hand for the ore-dressing plant which will be installed — thus ensuring a constant temperature above freezing point.

First the ore will have to be mined,

then it will have to be brought to the surface, and next it will have to pass through complicated plant on the site of the workings. The machinery used for this work is a flotation plant, which separates the valuable galena and sphalerite, with the removal of granite and other waste materials. The metal concentrates will be shipped to Danish or other smelting works.

It takes time to establish a complicated mining industry. The mills and the flotation plant will be installed inside the actual mountain. The shops will be blasted out of the rock face, not only in order to save building materials but also for reasons of temperature. Inside the mountain the cold will not be so intense, and 250-300 feet in there will be no frost. Thus the shops will always be above freezing-

point, and the heat from the machinery will raise the temperature to a comfortable level throughout the year.

Everything will be fitted up and ready for mining and extraction by the spring of 1956. When the ice recedes from the East Greenland coast in the summer the first ships should be able to approach the coast and collect the Danish lead.

But the ice will have to recede first. It presents great obstacles to the shipment of the Greenland minerals. In some summers it allows of navigation for only six weeks. In others, conditions are much better. The modern ships now available seem to be better adapted for overcoming the difficulties, and a specially built Danish arctic ship, the Kista Dan, is excellent for the job.

It is estimated that there will be

about 20,000 tons of concentrates to be shipped from Mesters Vig each season. Even with our relatively little experience of ice conditions, especially at Mesters Vig, it would appear to be possible, given modern ships and up-to-date air reconnaisance to carry out the required navigation, in spite of the weather and climate.

An output on this scale over a sixor seven-year period is a modest one by international standards. But while it is in progress, a close search will be made of other parts of north-east Greenland where metal deposits are geologically possible. Outer traces of metals have been found elsewhere, but pending a closer survey no one can say whether any further production will be possible, either at Mesters Vig or at some other place in the region.

Per Kampmann, a Danich civil engineer, is the Chairman of the Northern Mining Company, Ltd.





"GUDRØD'S MEN PILLAGE IN VIKEN"

A drawing by Erik Werenskiold for Snorri Sturluson's "Sagas of the Norwegian Kings."

ERIK WERENSKIOLD

BY LEIF ØSTBY

N February 11 last year the onehundredth anniversary of the birth of Erik Werenskiold, one of Norway's best painters, was celebrated in his native country. During the summer there was a commemorative Werenskiold exhibition in Kunstnernes Hus ("The Artists' House") in Oslo; it consisted of more than 150 paintings and several hundred drawings and provided a splendid over-all view of his artistic development from the 1870's until his death in 1938. By walking through

the gallery one saw a great era of Norwegian history passing in review. For here were all of Werenskiold's famous portraits of the nation's great men in politics and science, literature, music, theater, and the arts: Christian Michelsen and Fridtjof Nansen, Edvard Griegand Erika Nissen, Bjørnson and Ibsen, Kitty Kielland and Frederic Collett, Bjørn Bjørnson and Ingolf Schanke, and many others. Likewise exhibited were Werenskiold's charming paintings of rural life, unsurpassed in their exact and penetrating portrayal of Norwegian folk types, such as 'The Rustic Funeral,' The Post-horse', 'Two Brothers', and 'Waiting Children'. His landscapes, ranging from the bright green open-air studies of the eighties (Werenskiold was in fact one of the innovators of this new trend in painting) to the synthetic conceptions of his later years,

EDITORS NOTE: Drawings by Erik Werenskiold and Th. Kittelsen for the Norwegian fairy tales by Asbjørnsen and Moe are now being shown throughout the United States in a traveling exhibit under the auspices of the Norwegian Embassy in Washington and The American-Scandinavian Foundation,



ERIK WERENSKIOLD Self Portrait. 1893.

were also represented, as well as a fine collection of his innumerable drawings. important artistic achievement.

Like most of his contemporaries among the painters, Erik Werenskiold grew up in very close contact with the

was of sturdy bourgeois origin. His father was an officer in command of which may after all have been his most the very peaceful and quiet little fortress of Kongsvinger, near the Swedish border. But Erik and his older brothers



AN ILLUSTRATION FOR THE STORY ABOUT ASKELADDEN WHO COULD TELL TALLER TALES THAN THE PRINCESS. A drawing by Erik Werenskiold.

rural population, the small farmers, came to know P. Chr. Asbjørnsen, 'the the hunters, the lumberjacks in the farming districts and the forests that surround this little town. It was a milieu where superstitious folklore still survived, and where tales of trolls and other creatures of popular fancy were familiar to every child. When Erik Werenskiold, while living in Munich,

fairy tale king himself', and to his 'utmost joy' was asked to become one of the illustrators of the new edition of the famous fairy tale collection, he at once saw a great opportunity. And in fact, the first drawings, executed during the winter of 1878-79 and based on impressions from a study tour to north-



A TYPICAL KING IN THE FOLK TALES
A drawing by Erik Werenskiold.

ern Gudbrandsdal the preceding summer, earned him real recognition as an artist. These drawings include some of his most charming and humorous pictures, illustrating tales like "Bamse Brakar" (a nickname for the bear), "Tending the King's Hares", "The Parson and the Sexton", and others.

One of the full-page illustrations in the first edition of fairy tales is of rather special interest. In his little essay on Kittelsen reprinted in the Spring, 1954 issue of *The American-Scandinavian Review*). Alf Harbitz claimed the paternity of a real troll for Kittelsen; this, however, is not quite according to the truth, because Werenskiold had already, in the drawing mentioned above, created an absolutely

convincing and most impressive "forest troll". It appeared in the illustration for the tale about the two boys who in the forest of Hedal met the three huge trolls who had only one eye between them. Kittelsen at that time, in 1879, had scarcely begun his artistic career, and when, a couple of years later, he was engaged to illustrate the fairy tales, it was in close cooperation withWerenskiold.

Erik Werenskiold's fairy-tale illustrations (he executed a great number also in the years 1882-87), are among the real treasures of Norwegian art, Norwegian farm life rural costumes, dwellings, and furniture, the many deftly characterized human types, and not to forget the animals with their almost human-like



"THE SOLDIER AND THE THREE PRINCESSES"

A drawing by Erik Werenskiold.

behavior, as well as the charming landscapes, everything is depicted in a plain and straight-forward manner and yet so correctly delineated in all details that the result is strikingly life-like. The world of everyday life and the world of imagination are intermingling in these drawings in a completely natural way. "I knew only one thing", he said many years later in talking about his experiences, "that I would have no separation between the world of imagination and the world of reality." In contrast to Gerhard Munthe, whose trolls and giants are usually placed in a very remote, pagan past, 'when everything was blood and iron and most dreadful', Werenskiold's figures, his peasants and soldiers, princesses and kings, even his rather goodlooking trolls, belong in a quite near past; they give us the feeling that even if we couldn't have met them ourselves, at least our parents or grandparents might possibly have done so. Kittelsen, on the other hand, depicts his monstrous beings as not fixed in



"A RUSTIC FUNERAL"

A painting by Erik Werenskiold.

time at all; he lets them grow directly out of nature as the embodiment of the dread which is constantly hidden in the mind of primitive man in the midst of a huge, overwhelming nature full of threatening and mysterious forces.

When Werenskiold returned to Norway in 1883 after his years of apprenticeship in Munich and Paris (he went back to Paris several times later on). he had conceived and formulated more precisely than any of his contemporaries a program of national and realistic art. He was now a convinced naturalist, but the solid French school in which he had been trained, with its accurate observation and unfailing honesty in the rendering of nature, gave him the means to penetrate more deeply into the sphere of national characterization than his forerunners of the Romantic school had been able to do. His "Rustic

Funeral", a rather large canvas completed during three summer sojourns in Telemark (1883-85), is still unsurpassed in its masterful portrayal of Norwegian country people here represented for the first time without the slightest hint of romantic typification or sentimentality. But when he had at last finished the group he had the feeling that something of the original freshness of conception had evaporated during the long time he had been working on the picture. "Only now do I fully understand the idea of Impressionism", he said, "because I have pushed the naturalistic form in painting to its extreme consequences; I hope, as far as I am concerned, to its very end." And in his subsequent Telemark pictures, such as the charming canvas with the two girls at the hay-frame, and especially the picture of the two horses grazing in the



"THE POST-HORSE"

A painting by Erik Werenskiold,

soft and silent summer evening, and the one with the young lad leading the post-horse through the dew-wet grass, Werenskiold excells in the rendering of the atmosphere, with a delicate softness and airiness in the brush-work, catching the subtle play of light in the bright Nordic summer night. These paintings from the years around 1890 reveal a new sentiment, a new romantic nature lyricism which was breaking through, although on a solid naturalistic base.

By this time, however, he was again engaged in creating illustrations for important works of literature. In 1883, Jonas Lie, an old friend of his, had published his finest novel, *The Family at Gilje*; after having read that warmhearted and sensitive description of the

life of a modest officer's family in one of the eastern valleys, Werenskiold at once made up his mind that he would illustrate that book. He knew the milieu from his own childhood, and he and his father had even furnished Lie with several characteristic details from the life of Norwegian officials residing in the countryside about the middle of the nineteenth century. He started work on the drawings around 1890, but not until fourteen years later, in 1904, was he able to send the last ones to the publisher.

But during these fourteen years the Gilje illustrations were never out of his mind. He prepared himself for the task by making innumerable sketches and studies not only of the figures but also in order to make everything concerning



HENRIK IBSEN

Detail of a painting by Erik Werenskiold.

the cultural background as correct as possible. With considerable difficulty he obtained old costumes and fashion magazines and had new costumes made after the old ones; he studied interiors and furniture, and over a period of several years he made careful studies in both summer and winter of the geographical and physical aspects of Valdres and the neighboring high mountain regions which are the locale of the book. He also went to a great deal of trouble to find the proper models for

the different characters of the novel; especially Inger-Johanna, the leading feminine figure, caused him much anxiety, because all the young girls he used as models grew too old during the long time he worked on the drawings!

Due to all these difficulties one may be able to point out a certain unevenness in the style and technique of many of the drawings. Still, *The Family at Gilje* is by far the most handsome Norwegian book illustrated by a single artist. About one hundred drawings of

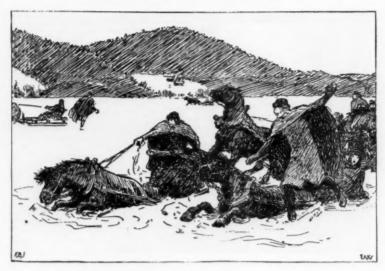


"THE DEATH OF CAPTAIN JÆGER"

A drawing by Erik Werenskiold for the illustrated edition of Jonas Lie's
"The Family at Gilje."

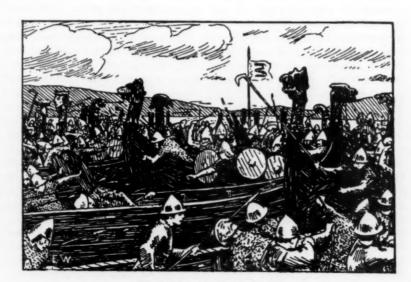
different sizes accompany the text; with warm human feeling, depth and humor, they recreate the situations and the milieu of the old captain's residence. The illustrations for the last chapters, which tell about the death of Captain Jæger in the carriage and the last tragic days of student Grip, include some of Werenskiold's finest compositions. It is difficult to imagine a more impressive rendering of a man's freezing loneliness than the beautiful drawing of Grip, thinly dressed and shivering with cold, on his way through the moon-lit. snowy forest, or the one where he is seen walking behind the doctor's sledge across the ice in the starry winter night.

A circumstance which delayed the work on the Gilje drawings at least three years, was the fact that Werenskiold was engaged at a very short notice to illustrate a new edition of Snorri Sturluson's sagas of the old Norse kings. Among his collaborators were a number of other Norwegian artists, among them Gerhard Munthe and the young and talented Halfdan Egedius. The greater part of the undertaking and the supervision of the whole project was the responsibility of Werenskiold. This task entailed the visualizing of a remote historical past, partly by using the archaeological material still preserved and by studying all available



"HALVDAN THE BLACK IS DROWNED IN LAKE RANDSFJORD"

A drawing by Erik Werenskiold for Snorri Sturluson's "Sagas of the Norwegian Kings."



"THE BATTLE AT SOLSKJEL"

A drawing by Erik Werenskiold for Snorri Sturluson's "Sagas of the Norwegian Kings".



"THE VICTORS RETURNING FROM THE BATTLE OF SVOLDER"

A drawing by Erik Werenskiold for Snorri Sturluson's "Sagas of the Norwegian Kings."

documentary sources; he also had to create a pictorial style suited to express something of the striking lapidary and laconic literary style of Snorri. The enormous difficulty of the task may be imagined by comparing the illustrations in Snorri with previous attempts by other Scandinavian artists to depict saga scenes. Only in Werenskiold's and some of his collaborators' drawings does one really feel that they are just right; one realizes that these old Viking warriors and chieftains are after all of the same breed as Norwegians of today. The true spirit of the sagas is revealed in the noble and simple design closely adapted to the narrative and to the technique of reproduction used. In these drawings, executed in a stylized linear style rather similar to coarse wood engravings, we are again confronted with Werenskiold's peculiar gift and ability to create a rich and suggestive scene based just on a remark or a slight hint in the text. Take for instance the famous drawing, "The Victors Returning From the Battle of Svolder", which appears at the end of "The Saga of Olav Tryggvason." The text merely says that "Eirik Jarl won with this battle the long ship 'Ormen Lange' and much booty, and he steered 'Ormen Lange' away from the battle." Werenskiold shows us the long rows of dark ships on the placid sea, with the huge prow of 'Ormen' rising heavily in the center. We feel the very presence of all the bloody, weary men at the oars, the memory of the great dead king hovering over the mighty fleet - we are the unseen spectators to a turningpoint in Norway's history. But we may admire this marvelous drawing without knowing anything about its "historical" aspect; one is impressed by the fine composition, with the balance between the bulky, dark prow and the bulging shape of the white cumulus clouds drifting in the silent sky; the spectator is also made aware of the suggestive feeling of depth and distance produced by the converging lines of the ships. It is in fact a rich and dramatic historical composition created almost entirely without the use of human figures, utilizing only ships, sea, and sky.

After Werenskiold had completed the illustrations to Snorri and The Family at Gilje, there were no more occasions to do important book illustrations even if he had deeply wished to do so. During the last 35 years of his life he mostly worked as a painter, both as a much sought-after portrait painter and as a graphic artist. Of decisive importance in his pictorial development was his meeting with the art of Cézanne in 1907. From now on a new, purely picturesque style is adapted; the colors are purified and are applied in thick, heavy layers of paint, and in full strength, not subdued by values and 'tones'. In this later style with its cool, bright coloring, he painted not only landscapes and portraits, but in the

twenties also some nude studies, and compositions with motifs of social protest.

Throughout his lifetime, Werenskiold retained his versatility and his experimental spirit, always trying to renew himself and find adequate expression for his feelings. Even as late as 1938, the last year of his life, he completed a large canvas, "The Lumberjacks", dealing with a subject which had occupied his mind for more than forty years. Today regarded as one of Norway's most outstanding artists in modern times. Werenskiold was through many years "The Grand Old Man" of Norwegian pictorial art; it might be said that he shares this distinction with Edvard Munch, but in contrast to the "splendid isolation" of Munch, Werenskiold liked to associate with fellow artists and was always the center of a group of painters, musicians, architects, men of literature and science, all men like himself, whose love of country was reflected in their art.

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SAXO' HAMLET

BY INGER MARGRETHE BOBERG

EDITORIAL FOREWORD

Fiction is sometimes "mightier than history." This is often true of folklore. Even historians are willing to forgive William Shakespeare if he dragged his Hamlet forward from A.D. 500 to A.D. 1500 and moved his birthplace from the Danish peninsula of Jutland to Elsinore on the island of Sjælland. For in doing so Shakespeare gave humanity as great a tragedy as any by Æschylus or Corneille.

The real Hamlet, according to most historians, was a prince who reigned in Iutland in the sixth century A.D. His name, however, in Icelandic literature, is applied to other heroes, who, like Shakespeare's Hamlet, feigned madness. Indeed, an American scholar suggests that the word Hamlet really means "Mad Ole". In the Icelandic Ambales saga, the prince who pretends to be insane is not a Scandinavian at all. Nor was Saxo the first to mention Hamlet. According to Snorri Sturluson, the poet Snæbjörn called the sea "Hamlet's churn". The passage is still mysterious to us:

"'Tis said,' sang Snæbjörn, 'that far out, off yonder ness, the Nine Maids of the Island Mill stir amain the host-cruel skerry-quern — they who in ages past ground Hamlet's meal. The good Chieftain furrows the hull's lair with his ship's beaked prow."

To William Shakespeare, however, we owe the great fame of Hamlet. His "Hamlet, Prince of Denmark," was first produced in London in 1602. His source was indirectly the Gesta Danorum of the Danish historian

Saxo Grammaticus. Shakespeare's immediate source was the now lost play of the contemporary British dramatist Thomas Kyd, who obtained his background from a French translation of Saxo.

THE TALE OF AMLETH is told in the Third and Fourth Books of the Latin History of Denmark, Gesta Danorum, composed about 1185-1222 by the Danish historian Saxo surnamed Grammaticus. Little is known about Saxo, except that he was a clerk, maybe a cleric, to the Danish Bishop Absalon who, together with King Valdemar the First, fought the Wends in northern Germany; and that it was Absalon who charged him with writing a history intended to remain as a monument to the glorious age of Valdemar.

Saxo was probably born in Siælland and did his writing at Roskilde or, perhaps, at Lund in Skåne. His surname Grammaticus, "The Lettered," is supposed to refer to his brilliant, but involved and difficult, Latin style. His learning also appears from the contents of his work. The latter half is mainly based on contemporary events and statements, in large measure original with Absalon himself. But the mythical history contained in the first nine books is a compilation of tales and traditions worked up with such material as Saxo knew from his reading, more especially of the classics, but also of historical literature. Unfortunately it is very difficult to see how he worked; he seems purposely to have concealed his sources and his method of working.

For many years the Gesta Danorum existed only in manuscript. And, although we know of several copies, the Danish humanist Chr. Pedersen had many difficulties in obtaining a complete manuscript for the first edition, which he printed in Paris in 1514. This text is the only one extant. We have also what is probably a fragment of the original manuscript in four quarto leaves of the First Book, which were found in 1859 in a book-cover in Angers in France and now are kept in the Royal Library in Copenhagen.

The reason why Saxo told the tale of Amleth in his Danish history is that Amleth is considered to have been a prince of Denmark, the son of Horwendil. whose father Gerwendil is said to have been a governor of Jutland, while Rorik was king of the whole country. In his pursuit of glory Horwendil devoted himself to roving expeditions and, among other feats, slew Koll, the king of Norway, in a brilliant duel. As a reward for his valiant deeds, Rorik gave him his daughter Gerutha as wife, and she bore him a son, Amleth. But shortly afterwards Horwendil was murdered by his brother Feng, who envied him his good fortune. Feng next married Gerutha, pretending that he had slain his brother in order to free her from an odious husband. Amleth. fearing that he too might be slain, played the simpleton; hardening sticks in the fire he said that he was preparing javelins with which to avenge his father, and on occasions he would give seemingly ridiculous answers. Once passing along the beach he found the rudder of a ship which had been wrecked, and when one of his companions said that it was a huge knife, he replied that it was just the right thing to carve such a huge ham (as the sea). And when passing some sandhills they bade him look at the meal, by which they meant the sand, he affirmed that it had been ground small by the ocean. Other riddling answers are rather incomprehensible and have puzzled the commentators of Saxo. As Amleth killed an eavesdropper, whom Feng, suspicious of the truth, had told to hide in Gerutha's room, Feng, who feared Rorik's and Gerutha's displeasure if he himself killed Amleth, sent him to the king of Britain, with two retainers, bearing a letter by which the king was enjoined to put the youth to death.

While they were resting, Amleth changed the wording so that, instead of himself, his companions were to be killed, whereas he was to marry the king's daughter. This happened, and at a banquet Amleth even proved his sagacity by disdaining the food set before him because, as he later disclosed. the bread was tainted with blood, the liquor had a tang of iron, and the meat reeked of human carcass. In fact the bread had grown on a battlefield, the liquor was mixed with water from a well spoiled with sword-rust, or, according to others, with the honey of bees that had fed in the paunch of a dead man, and the meat derived from a hog which had fattened on a carcass. Furthermore. Amleth told his companions that the king had the eyes of a slave, and the queen the behavior of a bondsmaid: and, in accordance with that, the king found out that his mother had slept with a slave, and that his wife was the daughter of a bondsmaid, though brought into slavery from captivity. When the king put his two companions to death, Amleth feigned offence at the hanging, and on that account was paid a blood-fine of gold, with which, after a year, he returned to Denmark carrying it in two hollow sticks.

Amleth came back to Denmark to find the king's hall hung with tapestry for his own obsequies, according to the orders he had given his mother on his departure. But mourning turned to laughter and joking, when Amleth appeared, and he himself joined the cupbearers and plied the lords with draught upon draught until they sank down drunk. Then he took out the stakes, prepared long ago, brought down the tapestry upon the snorers and, applying the crooked stakes, bound them up in such a way that no one could contrive to rise. Next he set fire to the hall, went to Feng's room and awoke him to tell what he had done, and finally cut him down. With that Saxo's Third Book ends.

The Fourth Book opens with a long and rhetorical speech made by Amleth to the people and a description of his battle-shield, where the deeds he performed were emblazoned. He then started off for Britain to see his wife. But the British king, who felt himself bound by an old promise to avenge Feng, set out to put Amleth to death and, veiling his treachery, sent him, on his behalf to woo Herminthruda, the Queen of Scots, who used to kill all suitors. Here again, we meet the motif of the changed letter, though this time not an order for execution, but the proposing letter of the British king, which together with the aforesaid shield was stolen away by the queen's spies. Enamored by learning of the deeds on the shield, the queen changed the letter into one telling her to marry the bearer. Though already married, Amleth married her, too, and they returned to Britain, where they were received by his first wife, who, far from being offended, warned her husband against the deceit of her father. Thus he escaped and even vanquished the British army.

Amleth now returned again to Jutland, where Wiglek, who in the meantime had succeeded Rorik as king of Denmark, stirred up a quarrel with him. And though the fighting took place mainly in Sjælland and Skåne, Saxo concludes the tale by saying that Amleth was killed in Jutland, where a plain is famous for his name and burial-place.

Saxo's tale of Amleth thus falls into two parts, first the feigned madness until Horwendil is avenged, second the embassy to Scotland and the fight with Wiglek, ending in Amleth's death, Most scholars agree that these two tales are only loosely connected, and that the wooing of Herminthruda must derive from some Western European novel, to which pretty close parallels are found in two French verse novels from the thirteenth century. Saxo may have got hold of the tale from a British scribe named Lucas, whom he mentions as a participant in a raid on Öland in 1170, during which Lucas encouraged the Danish army by telling of the deeds of old. Lucas is generally supposed to be an important informant of Saxo's, particularly regarding those parts of his history which bear evidence of a Western European origin. Among other features, the double marriage of Amleth has been adduced. But, as a matter of fact, it may have arisen only because Saxo combined two traditions, each of which contained a marriage of the hero.

Scholars have tried to find a historical prototype of this Amleth in a viking named Amhlaide, who is mentioned in Irish annals as the slayer of an Irish King Niall in the battle at Atha-Cliath in 1014. Also the deeds of a fellow combatant of his, Sigtrygg Gale, who had a son named Anlaif Cuaran, Irish Amhlaibh, may have contributed to the traditions told in the novel. Anlaif was namely married to a Scottish princess, and later to a beautiful but perfidious Irish princess named Gormflaith, who, after Anlaif's defeat in 980, left him to follow the victor, just as Herminthruda after Amleth's defeat married Wiglek. The name Gormflaith may later have been exchanged for that of Pryoo, Offa's proud and vengeful wife in the old Anglo-Saxon poem of Beowulf, and this again for Herminthruda. The type is wellknown from folktales of strong and beautiful princesses, such as Brynhild, who put all suitors to death.

But, after all, it is the first part, dealing with the feigned dullness and Amleth's revenge, that is of primary interest, first because it is the older one and may contain some genuine historical tradition, and then because it is the one on which Shakespeare built his tragedy of Hamlet. But it is also the one concerning which scholars have disagreed most, viz., as to whether Saxo has utilized Danish or Icelandic traditions. Above all, Axel Olrik, the great Danish folklorist, claimed that Saxo must have used Danish, particularly Jutlandish, traditions of a historical prince whose tomb still was to be found on a plain in Jutland, famous for his name, as Saxo has it. As a matter of fact, a plain in Jutland bears the name Ammel-hede (hede=heath), and, in

1933, a monolith in memory of Amleth was erected on an ancient tomb there, supposed to be Amleth's tomb. Nor can there by any doubt that Saxo thought of that plain. But did he know more about the origin of the place-name than did Olrik? Although he wrote 700 years before Olrik, it was nevertheless hundreds of years after the presumed time of Amleth. But having learned of an Ammel-hede in Jutland he, like Olrik, conceived it as a reminiscence of Amleth who might have fought and fallen there. Still one hardly believes that he knew more about it than we do.

Moreover, in some monkish annals from Ry in Southern Jutland, dating from the 12th-13th centuries, Amleth is not at all killed on land, but in a sea battle fought in Øresund, the Sound between Sjælland and Skåne, with Wiglek, his stepfather (according to Saxo, Wiglek's father Rorik is Amleth's stepfather). And this tradition is repeated in other annals and historical works dependent or not on the annals of Ry. In the nature of things, here is nothing about a burial place. In Saxo's tale, too, the killing in Jutland, comes very awkwardly just as Amleth has been told to be in action in Sjælland or Skåne. Probably it is Saxo himself who changed the tradition of Amleth's death in order to include the information of the burial place on Ammel-hede.

Still, that burial place is Olrik's weightiest plea for the Danish origin of the tale of Amleth. Other arguments are philological, such as the form of the name of Amleth(us). But, on the whole, this is so disputed that it is not safe to draw any conclusion on that account. Also the name Undensakre, a place to which Fialler, Wiglek's Scanian governor, is said to have retired, but, says

Saxo, a place unknown to our people, is in Olrik's opinion an evidence of Danish origin, because he claims it to be a Danish correlative to old Icelandic Odáinsakr, indicating the land of the dead. But the form is much more likely due to some misunderstanding or scribal error in the Icelandic name and thus points precisely to an Icelandic source. Saxo does not understand the sense either, which is, of course, that Fialler dies. If it was a Danish expression, whence then the misunderstanding?

Finally Olrik finds some references to the scenery of Jutland in Amleth's answers. But the only one which may be significant is the mentioning of the sandhills on the beach as meal ground small by the ocean, because that, in fact, agrees very well with the typical sandhills along the western coast of Jutland. And that particular image is found in Iceland as early as the beginning of the eleventh century, in a poetical periphrasis by a poet named Snæbjörn who calls the ocean Amleth's quern, "Amlóða kvern". So, if it is really a reference to the Jutlandish sandhills, it probably means that the tale has come from Jutland to Iceland. and perhaps, that Amleth has had his home in Jutland,

On the whole it is most probable that Saxo has drawn his information of Amleth from Icelandic sources, We know about an Icelander, Arnoldus Tylensis, in Absalon's company, who sometimes entertained Absalon and King Valdemar with stories of the olden times, and he may have told Saxo the Icelandic traditions which are undoubtedly the basis of many of the tales in Gesta Danorum. The very first time that Amleth is mentioned at all,

is in the aforesaid phrase in Snæbjörn. The form of Feng's name is incontrovertibly Icelandic, not Danish. Horwendil is probably identical with old Icelandic Aurvandill, a giant's name, old English Earendel, designating the evening star, even if it is not possible to find other connections between these terms. In the same way Undensakre no doubt is of Icelandic origin, whereas the origin of such names as Amleth and Gerutha, which Olrik claims to be Danish, cannot be verified.

Moreover, Iceland is the only other country where we find traditions of an Amleth of whom with certainty it can be said that he is identical with the one in Saxo. The fact is that we have an Icelandic tale of Amleth and his revenge dating from the seventeenth century, which most probably is independent of Saxo, even if it contains such peculiar features as the wooden crooks for the revenge, the killing of the eavesdropper, the changed letter, and the tests of sensitiveness. It has also examples of double meaning, but they are not the same as Saxo has. The names, too, are different. Amleth himself is, as in Snæbjörn, called Amlóði. prince of Cimbria, but he has Ambáles as his Christian name, and therefore his mother's name is Amba instead of Saxo's Gerutha. His father's name Horwendil is replaced by Salman, Feng by Faustinus, and the British king by Faustinus's brother Tamerlaus (Tamerlane) of Scythia. On the whole we find a series of strange names which betray their origin in foreign literature, as is often the case with the so-called Icelandic fornaldar- and lygisögur (lying sagas or tales), in which category the tale of Ambáles belongs. Also in another Icelandic tale from the seventeenth century we find the pretended madness of a young man, here called Brjám, whose father has been slain: this tale also includes the hardening of the crooks and the apparent foolish answers. But otherwise it is an international joke-story, which has nothing in common with the tale of Ambáles or Amleth. Still it shows that these motifs have been well-known in Iceland, and the Icelandic tales probably give a suggestion of the foreign origin of the tale which we miss in Saxo's version. All the same, we find in Saxo the tests of sensitiveness to the food. etc., which is a particularly well-known oriental motif. We have, f. inst., very close correlates in the Arabian Nights.

Generally known in literature is the motif of the pretended lack of wits in order to save one's life, or for some other reason. But it may not be so peculiar that there necessarily always is a connection. It may have arisen independently in different places. It is best known from a Latin tale first found in Livy at the beginning of the Christian era, about a certain Brutus who, like Amleth, saved his life from his uncle's persecutions through a pretended madness and finally exiled him, and in a Persian tale from about 995 about Kei Chosro, a prince, who likewise feigned madness until he succeeded in avenging his father. Especially the first tale has been regarded as the prototype of Saxo's tale of Amleth, also because, in the opinion of many scholars, the name of Brutus, "The Silly," means the same as that of Amleth-Amlóði, and because an expression in Amleth's rhetoric to the people proves that Saxo must have known a corresponding speech by Brutus in a version by Valerius Max-

imus. Indeed, we know that Saxo read Valerius Maximus, a Latin author whose works were widely read during the Middle Ages. But even if Saxo knew the tale of Brutus it does not refute the belief that he got the tale of Amleth from Icelandic tradition.

What we know about Amleth as a historical person is thus very little. He may have been a Jutlandish prince who grew famous by the way he succeeded in avenging his father, so famous that the word even came to Iceland where it was kept and enlarged with various folktale motifs, until Saxo got hold of the tale and included it in his Danish history. But we do not know anything historically accurate about him. Still, what we learn is more probable than the theories that he originally should be some ocean giant or other mythical person!

It was Shakespeare's tragedy Hamlet, first staged in 1602, that made the tale of Amleth, here called Hamlet, world famous. Shakespeare took the subject from a contemporary play by Thomas Kvd, which was based on a French translation of Saxo. Kyd's play, however, is lost. Thus it is not possible to see whether the differences between Shakespeare and Saxo are due to Kvd or to Shakespeare, for example, who changed Amleth to Hamlet, and who placed him in the Siælland town of Elsinore, with which he originally had nothing to do, instead of Jutland. Attention was perhaps attracted to Elsinore, when in 1587 an English troupe of actors returned from a tour of the continent via this town. It was also known as the place where all ships passing the Sound had to pay Sound dues to the Danish King, under cover of the castle of Kronborg, which still exists and now is the stage of anniversary performances of Shakespeare's Hamlet, usually by some foreign troupe of actors. Thus Elsinore was perhaps the best known Danish place-name of that time, and that may have been the reason why it was made Hamlet's home.

Also by calling his companions on the embassy to Britain by typical Danish noble names, Rosencrantz and Guldenstern, Shakespeare (or Kyd) tried to give the play a local stamp. In Saxo only a few persons are named, viz., Amleth, Gerutha, and Horwendil, and Horwendil's brother Feng. Of these names in Shakespeare Gerutha is kept as Gerthrud, an old Danish form,

whereas Horwendil is replaced by Claudius. Feng is only mentioned as "the king". Of Ophelia Saxo only has a vague presentiment in a foster-sister of Amleth's, whom Feng sends to meet him in a dark spot, in order that Amleth may reveal his true nature under the temptations of love; but warned by a foster-brother he evades the trap. The foster-brother is Shakespeare's Horatio. And the eavesdropper. whom Amleth kills, is the prototype of Polonius, Ophelia's father; in Saxo they have no connection. Still, the naming is only a minor device among those by which the poetical genius of Shakespeare inspired the characters of the ancient tale with everlasting life.

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GUNNEBO

THE MELLOW CHARM OF GUNNEBO

BY HOLGER LUNDBERGH

To motor from the smart, bustling modernity of the Park Avenue Hotel in Gothenburg to the rococo charm of Gunnebo manor house, now a public museum, in the outskirts of the little municipality of Mölndal, is to be transported two hundred years back in history in the space of about half an hour's comfortable drive. For here, to the south of the big port city, on a promontory between the lovely lakes of Rådasjön, and Stensjön, lies one of Sweden's handsomest and best preserved baronial mansions from the

Gustavian era. In some way, Gunnebo is unique among the many stately homes from that period. Its earliest history, to begin with, can be traced to the end of the fourteenth century. Then there is John Hall the younger, master of Gunnebo and son of its builder, one of the strangest and most pathetic figures of the eighteenth and nineteenth centuries' merchant clans, whose life was a sad reversal of the rags to riches sequence. Finally, Gunnebo is now owned by the town of Mölndal. an industrial center of consequence,



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THE MAIN SALON

but boasting not more than some 20,000 inhabitants. It is probably the first time in Swedish history that a community of this modest size has collected a sum of 1,125,000 kronor, or about \$225,000, to purchase a building, repair and restore it, and shoulder the responsibility of caring for it through the years. The main house, terraces, park and surrounding grounds are now registered as a National Trust monument, and the management of the estate is handled by a special board, chosen by the Town Council of Mölndal. The central building, in addition to attracting thousands of native and foreign tourists annually, also serves as a noble and festive background for civic functions, conferences, and celebrations.

To understand and appreciate Gun-

nebo, it is necessary to know a little about John Hall and the Gothenburg of his time. For the estate, although laid out on a larger scale and more richly furnished than most of its neighbors, is a typical example of the summer retreats with which the moneyed families of Gothenburg dotted the beautiful surroundings of their city during the 1700's and 1800's. In certain ways, therefore, Gunnebo is an exception, and the corps de logis today, in its carefully preserved state, clearly mirrors the artistic taste and enormous lavishness of a man of unusual wealth and refinement.

The land on which Gunnebo stands was purchased in 1778 by John Hall the elder (1735-1802), an autocratic and immensely successful Gothenburg merchant of Scottish birth. As the creator of the first vertical trust in Swe-

den's economic history, he became the country's wealthiest man. In quick succession he bought up iron works and forest tracts in Värmland, streamlined the production, introduced the Lancaster forging method, and shipped the finished products to foreign parts on his own vessels. In the winter he inhabited a proud town house on Sillgatan (now Postgatan), the most sumptuous private home in Gothenburg and the center of the city's social and business life, Greatly interested in the arts, especially the drama, he built his own private theater, adjoining his Sillgatan mansion, where local actors as well as touring foreign companies performed the attractions of the day. This was in 1775, and Hall's theater was Gothenburg's first.

Hall chose wisely when he picked the city architect of Gothenburg, Carl Wilhelm Carlberg (1746-1814), to design Gunnebo: two of his major works are the Gothenburg City Hall and the Cathedral. Carlberg not only designed the entire estate, complete with manor house and outlying buildings, park, and formal English gardens, he also was the author of the entire interior of Gunnebo itself, including wall decorations, carved doors, lintels, tile ovens, ceiling pieces, and most of the furniture. The greater part of Carlberg's drawings have, miraculously, been preserved and have functioned as an inestimable guidance for the restoration of Gunnebo. The number of busts and statues, as well as other plastic ornament of Gunnebo, were executed by Gioacchino Frulli (1766-1801), an Italian sculptor who long worked in Gothenburg, where he died. Under the inspired leadership of these two men, Gunnebo was ready to receive the Halls



The American-Swedish News Exchange
A CORNER OF THE MAIN SALON

for their first dinner on July 22, 1796. The family consisted of John Hall the elder, his wife, the former Christina Gothén (1749-1825), their son, John Hall the younger (1771-1830), and a daughter, Christina (1773-1839).

As we today wander through this uncommonly gracious manor house, charmed and impressed by the generous proportions of the rooms and the exquisite craftsmanship of each carved detail, we confess our gratitude to the builder and the designer, to generations of succeeding families, who all helped maintain the house in a state of dignified preservation, and to the enterprising and patriotic little city of Mölndal, which bravely took it upon itself to do the final necessary repairs and bring Gunnebo back to its original glory, to the enjoyment and profit of hundreds of thousands of visitors.

Although much of the original furniture and furnishings are gone, the portfolios of Carlberg's drawings and sketches, as well as bills and accounting books, and samples in color of wall paper and upholstery material, have made it possible either to replace the vanished pieces with close replicas, or to have faithful reproductions manufactured.

We can see in our mind's eve the Hall quartette comfortably seated for their first meal on that pleasant July day in 1796 in the stately dining room, with a fine view of the newly planted gardens and the sparkling waters of the twin lakes. This was a room intended for a capacity of some twenty guests. The walls of pale yellow are hung with reliefs and medallions. The tile oven, in the shape of a column, carries on its top a Phoenix bird. sculptured in lead. Doors in the wall to the west lead to a spacious pantry, equipped with warming shelves for courses carried from the kitchen to the dining table. It is a room designed for gracious living and entertaining, and many and lavish were the parties which the senior John Hall gave in the happy years of middle age prosperity.

The main house, contains about twenty-five rooms, of which "le bel étage," or the parade, or state, apartments, are all located on the ground floor, as are the bedroom suites of the owners and his wife, with adjoining dressing rooms.

Through the entrance door we come into the Oval Vestibule, a small, elegant room in rose and light gray, adorned with plaster statues on fluted pilasters and handsome lintels by Frulli. Double doors lead into the Main Salon, the most sumptuous of Gunnebo's in-

teriors. With its ceiling decoration, three French doors opening to the terrace, handsome marble fireplace, statuary, and spreading chandelier, the majestic room towers two stories in height. The doors that yield to the dining room are so ingeniously designed that they fall shut by themselves after having been opened. This seemingly mysterious trick is accomplished by means of hinges so placed as to lift the doors from the floor, making them slowly swing back into position again. On this floor is also the exquisite East Salon, a reception room of particular grace. The upper floor contained the private apartments of John Hall, Jr. and his sister, in addition to several pleasant guest rooms, servants quarters, and attic space.

It was in these both sophisticated and bucolic surroundings that young John Hall spent the happy summers of his childhood and early youth, little guessing the merciless fate that lay in store for him only a few decades hence. His father, implicitly trusting his Midas touch, was firmly convinced that his son would always be a tremendously rich man, and gave John an education, which permitted the already self-willed and head-strong youngster a freedom which he was incapable of using to his benefit and improvement. He early rebelled against parental guidance, exhibited bizarre habits in dress and deportment, chose inferior friends, and spent his father's money on many ignoble pursuits. He was a dreamer, a spiritual vagabond, an amateur in life.

In 1805 he married Constance Koskull (1788-1840) by whom he had one daughter, Marianne. John and Constance, who came from a wealthy patrician Gothenburg family, were divorced



 $\label{eq:The American-Swedish News Ezchange} THE\ EAST\ SALON$



 $\label{eq:The American-Swedish News Exchange} IOHN\ HALL'S\ BEDROOM$

in 1811. After his father's death in 1802, John signed over to his mother the right to use Gunnebo during her lifetime, and she made it her home until she died in 1825. More interested in the arts and the natural sciences - with a facility for painting and etching - John soon proved himself totally unfit to rule the industrial and business empire built up by his father. One piece of property after the other slipped from his inefficient hands, a series of bitter lawsuits harrassed him, scheming associates feathered their own nests at his expense, friends forsook him, and the bedeviled and bewildered John Hall at last found his vast fortune dissipated. For many years he eked out a miserable existence in Gothenburg, and finally moved to Stockholm, where he became a queer original, unkempt and in rags, who sustained himself on pitiful handouts and leftovers shoved at him through narrowly opened kitchen doors.

One piercing winter night in 1830, John Hall stumbled half-starved and in tattered clothes down a narrow street in Stockholm, a blinding snow storm whipping around his gaunt body. From a cellar, the blissful aroma of newbaked bread reached his nostrils. He tottered down a winding stairway and found himself in a bakery. The bakers had left for the night, and most of the

loaves and buns had been removed, but Hall found some crusts to gnaw on. He then discovered something even more welcome: the tunnel-like bake oven had been left open. Though the fires had long since died down to ashes, the heavy bricks retained a cosy warmth, and John Hall, with a last desperate effort, crawled into this strange but hospitable shelter. When the bakers arrived for work the next morning. they discovered the scarecrow figure and tried to rouse him. But the master of Gunnebo and the inheritor of the Hall fortune had died peacefully during the night.

Although Gunnebo was sold at auction in 1833 and later passed on to other owners, it was always more or less well cared or. The last owner in particular, Baroness Hilda Sparre (1868-1948), lavished great interest, taste, and affection on Gunnebo. A few years after her death, the city of Mölndal, having acquired the unique gem for all time, undertook a painstaking restoration, during which many treasures were repaired, others duplicated. and many more brought to light. Today the snow-white mansion stands as a shining example of Gustavian neoclassicist architecture at its best, and as a monument to civic pride and endeavor.

Holger Lundbergh, Swedish-American essayist and poet, is a frequent contributor to the REVIEW.

"LITTLE NORWAY" ON THE COLUMBIA RIVER

BY ALFRED APSLER

THE Pacific Northwest is full of boating enthusiasts. But even the most ardent yachtsman of today would have refused flatly to keep up with the water-born pioneer life on Puget Island.

The settlers used to row to church, to the grocery store, to dances. A favorite pastime was to collect a boatload of neighbors and then go visiting down the slough.

"The water was the only way the children had to go to school, rowing in small skiffs," reminisces Sam Anderson in an old issue of the *Cathlamet Eagle*. "I have seen the times when the mothers would row the little ones against wind and strong current for miles to get them to school, only to repeat the performance in the afternoon for the return trip."

The dreamy emerald isle is anchored in the Columbia River, about fifty miles above the point where it empties into the Pacific Ocean. A bird's-eye view reveals the crazy pattern of countless sloughs that criss-cross the low pasture land. The farmhouses face the waterways, each one with its own footbridge and private boat landing.

During the last stretch of its journey the mightly river forms a natural line between the States of Oregon and Washington. For a time the island was a sort of no-man's land, but when the main ship channel was discovered to run closer to the Oregon bank, Puget Island was quietly taken over by its northern neighbor. There was no argument about it.

Nobody knows how long ago the

Chinook Indians began using this convenient resting place on their annual salmon hunts. The wooded coves offered excellent shelter, and the deer had not yet learned to distrust their pursuers.

Then, about seventy years ago, the first white homesteaders began to drift in. They were hardy men, mostly bachelors in the beginning, with faces deeply lined from the sea. On barges they had floated down the river till they sighted this secluded patch of green. It reminded them of home which was a little fishing village somewhere in the fjords of Norway. The roster of Puget-Island old-timers reads like the Oslo telephone directory: Gustav Gulbrandsen, Erling Knutsen, Peter Han, sen, Sivert Rasmussen, and so on.

These ninetenth-century Vikings had grown up in verdant country where the air was moist and snowy peaks glistened in the distance. When they left their native land in quest of a more abundant life, they searched for a region that looked pretty much like home, only with greener grass and fatter fish. So, after the great crossing and a stopover in Minnesota or Iowa, they chanced upon this steelhead paradise where you could fish almost from the front porch.

A little land was cleared along Welcome Slough which is the island's equivalent to Main Strait. The first houses were simple affairs of fir or spruce. Barns for the livestock and racks to hang up the fish-nets followed. The newcomers were in business.

Frail Mrs. Andrea Anderson can't



AERIAL VIEW OF PUGET ISLAND, SHOWING THE WASHINGTON BANK ON THE RIGHT AND OREGON ON THE LEFT

see and hear as well as she used to. But nothing is wrong with the memory of this ninety-year-old pioneer woman who was widowed three times. With the help of her cane she negotiates the soft-carpeted living room of her daughter's ultra-modern bungalow. It is a luxurious set-up compared to the old days.

Husband number one was, like the others, a fisherman.

"He ran the first gasoline-powered boat on the island," she recalls, and her parchment-like face faintly suggests an excited blush. "I used to knit the nets and take care of the children, the cows, sheep, and chickens. And the water had to be carried from the river. We were not afraid of pollution in those times.

"When the fishing season was over, we would all row the boat seventy-five miles upstream to Portland and do the year's shopping. 150 dollars bought all the staples: flour, sugar, and coffee."

Everything else was produced right at home. One of the younger relatives proudly exhibits a cuddly comforter knitted and dyed by Grandma Anderson herself. She had also raised the sheep and carded the wool.

Sam, her third husband, came in 1902. He opened a tiny grocery store and set to work organizing a rural mail route, the first flimsy link with society beyond the river. No unfriendly dogs bothered the mailman because his delivering was done by boat.

Cut off from the outside world, except for the rocking craft, the islanders



PARTIAL VIEW OF PUGET ISLAND, WITH ITS MANY WINDING SLOUGHS

were thrown upon their own human resources. The result was close communal living with a strong Norwegian flavor.

In Sam's store the men met to talk about the old country and about the news as reported in *Decorah-Posten* or some other Norse language paper. The floor of Sunny Sand's community hall and later of the Norse Hall used to vibrate in the rhythms of Scandinavian folk dances.

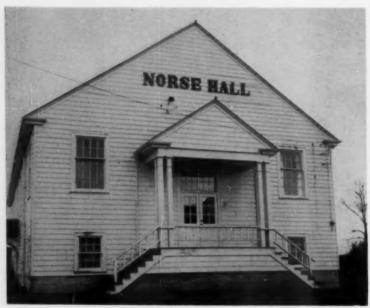
Rudiments of Northern European ways are still in evidence. Occasional callers are treated to a snack of fish with boiled potatoes. More festive occasions feature "lefse", a baked dessert of flour and potatoes with butter, sugar, and cinnamon added. Christmas is still "lutefisk" time, and the famed smørgåsbord is experiencing a renaissance

in popularity. Whenever the local Grange puts on one of its famed banquets, guests come from near and far.

But the stomach is not the only beneficiary of Scandinavian tradition. Services in the two Lutheran churches and in the Seventh-Day Adventist chapel are now held in English, but occasionally an itinerant evangelist still preaches in unadulterated Norwegian. Accordion music, songs, and pageants from the land of the midnight sun always find appreciative audiences.

On Puget Island the calendar has a few extra red-letter days, such as Norway's Independence Day on May 17 and the anniversary of America's true discovery by Norseman Leif Ericson in October.

Anna Ostervold was the first white



NORSE HALL IS THE CENTER OF SOCIAL LIFE ON PUGET ISLAND

child born on the island, Little flaxenhaired Svens, Karens, Halvors, and Oles followed in quick succession, Proudly the pioneers recalled that their countries were leading the field in public education. There was a tradition worth upholding. Already in 1896 the elementary school was in operation.

The beginning was rather modest. The school term lasted only three months, and the compensation for the teachers was 105 dollars. The little community was not satisfied, and the educational offerings kept growing rapidly.

But now the school yard has a neglected look. Doors are locked, the building is an empty shell. In 1952 principal Andrew Shold graduated his last class and then found himself another position at the new Cathlamet

grade school on the north bank of the river.

The closing of the school is only one of many symptoms signaling the end of an era. Improved communication is a speedy Americanizer. Now the children are taken to school, not in a boat, but in a sleek yellow school bus. It rides the crowns of the dikes erected as a protection against the ever-present danger of floods. Swiftly it passes the little motorboats that still putt-putt along the tamed sloughs. Then it crosses the highway bridge, built in 1939, which ties the island firmly to the Washington side.

The youngsters use the bridge not only to attend classes, but also to get to ball games, movies, and dates. They have learned to like hamburgers and sodas just as much as the ancestral



A TYPICAL PUGET ISLAND FARM HOUSE, WITH A FOOTBRIDGE ACROSS THE SLOUGH

lutefisk. Even a good many dads commute now mornings and evenings, attracted by well-paying logging and sawmill jobs on the mainland. Island fishing and dairying have largely turned into part-time enterprises.

From all appearances, Puget Island is losing its Nordic character and becoming just another typically American country neighborhood.

"All the old friends of my age are gone," sighs Granny Anderson, "all, but Mrs. Olaf Carlson."

But her nostalgic mood lasts only for a moment. After all, the present is bright. The eight hundred island dwellers are prosperous and contented. And even though the younger generation cannot converse so easily in Norwegian anymore, the love of the old homeland is still there. The visible folkways may be fading, but a basic attitude remains that is good and wholesome.

When the great flood of 1948 put the little community to flight many thought that Puget Island was dead. But the settlers came back. The houses are trimmer than ever, and the aroma of the mint fields drifts over the water.

Common heritage still welds the group tightly together.

"People grow deep roots here," says Mrs. Vyra Bowman who used to teach with Andrew Shold in the white schoolhouse, "So many of the young folk run off to seek romance and adventure, of the early homesteaders are still But they all return. The descendants around. They know this is their world."

Alfred Apsler is an American author and journalist who makes his home in Longview, Washington.

THE TACITURN TROLLS

(Based on a Norwegian Legend)

BY ELIAS LIEBERMAN

N a valley of quiet lived three trolls
Who plied their looms and did their chores
In a peace that delighted their brooding souls.
As they worked within or toiled outdoors.

One day the three of them cocked their ears; A sound intruded but did not spread... And after the lapse of several years, "I think it's a cow," the first troll said.

More time reeled by with words unspoken; The valley blessed them; the moments fled; But five years later, the silence broken, "I think it's a bull," the second troll said,

A sunset painted the snow peaks pink—
Ten years had passed by the calendar's tally—
When the third troll paused and said, "I think
We may have to leave this noisy valley."



"The vessel conducted itself in a completely confused manner . . ."

THOSE BRAVE NORWEGIANS

BY BIRGER VIKSTRÖM

Translated from the Swedish by Signhild V. Gustafson

With Illustrations by Axel Andersen

To celebrate the fiftieth anniversary of the end of the union between Norway and Sweden, a modern Swede urbanely pays tribute to the Norwegian character.

N my youth I decided to become a hero of the sea; hence I took a position on a boat which transported iron ore to Germany. But one day when I was most seasick, I was assailed by the captain, who swore by his beard that I was a misfortune for his ship, that I was a wretched land-crab who hindered navigation and that I should never be any joy to the Swedish merchant fleet. Despite being seriously befogged by seasickness, I understood the delicate hint and hastened to ask for dismissal. I told him that in future I intended to devote myself to woodchopping somewhere on the mainland. I also swore that I would never again undertake any ocean trips, and the captain had no objection to this.

But fate decreed otherwise. One spring day a few years later I had, as it happened, strayed to Narvik, and from there, for certain reasons, I had to travel to Trondheim, My plan was to thumb a ride southward to save travel costs, but this plan soon had to be left to its fate. I had misjudged the Norwegian spring climate. All highways southward were blocked. A number of glaciers seemed to have tumbled down from the fields, and it would be a long time yet before the spring sun melted away these mightly masses of ice and snow. I waited and waited in Narvik, but unfortunately my travel purse melted at a quicker tempo than the glaciers.

At last there remained only one way out if I was not to meet death by starvation in Narvik. I should have to travel along on one of the coastal express steamers, those treacherous vessels that go daily along the coast between Hammerfest in the north and Bergen in the south.

At the steamship ticket office they evidently thought I looked altogether too gloomy. At any rate the girl at the ticket window tried to cheer me up.

"It will be a real pleasure trip," she said, hastening to take charge of my money so that I should not have the time to change my mind.

Then I went on board, thinking it sad that no friends were present so that I could have taken leave of them. The boat seemed decrepit. It resembled the fishing sloops in the harbor and smelled of fish. I surmised that the boat's wood was worm-eaten and that the keel was rotten. Nor did I doubt that the ship's rats had gnawed away large portions of the planking.

But soon the sloop's motor began to sputter, we glided out of the harbor, and it was too late for me to retreat. I noticed also that the other passengers took things calmly, and I decided to follow their example. The only one who was not calm was a tall and red-nosed carpenter from Bergen who had been working on some construction in the Trondheim region. There he had not even earned half of what they had dangled before his eyes when he left Bergen. The government had been the employer, and the government had cheated him. Therefore he swore vigorously, interlarding his words with frightful threats. As far as I could comprehend he intended to see that the cabinet fell as soon as he came to Bergen. With that chap you couldn't talk

because he himself talked without interruption.

Instead I made the acquaintance of a retired pilot, and at first I got the impression that he was a wise man. He was calm and quiet, had gray hair and features chiseled by salt water, and he seemed to find a certain diversion in talking to me. To my delight he also asserted that the weather would be fair during the entire trip. And since he was an experienced pilot, I believed him.

The voyage did go smoothly till we had passed Svolvær in Lofoten. The sloop glided forward over mirror clear water in a fjord which at times was not more than a few hundred yards wide. On both sides the precipitous gray stone walls of the *fjelds* rose straight out of the water, and these thousand-yard high walls of stone were excellent windbreaks. But when we had left Svolvær's fish-smelling harbor behind us, it was another story. The *fjelds* became scarcer, and we came out on open water.

"This is the Westfjord," said the pilot calmly, pointing at a stretch of water in seething revolt, "and fair weather we'll have," he continued, spitting meditatively down toward an enormous, sprawling wave, which the next moment hurled the ship high into-the air.

I held fast to the railing and felt an unpleasant sucking in the pit of my stomach, which gave a foreboding of what was to come. Beside me stood the pilot smoking, and his pipe was equipped with a cover.

"And we'll have fair weather," he repeated as though to himself, while the captain steered the ship in cold blood right toward a tremendous and



"I was occupied with feeding the fishes of the Westfjord . . ."

frightening mass of water where white frothing waves were driven on by a howling wind. And soon I discovered that the boat did not behave like the iron ore boat I had once been employed on.

The iron ore boat had rolled, and that was painful enough, but this rolling you could gradually calculate and foresee. This confounded vessel, on the other hand, conducted itself in a completely confused manner, not unlike a circus clown who is trying to imitate the big acrobat's number. It took great leaps, dived and lurched, reared, trem-

bled and shook, whirled and slung itself this way and that like a drunkard, creaked, groaned and moaned and pirouetted, and I wonder if it didn't turn somersaults too. I could not check on all these movements because I too was occupied: with turning over the contents of my stomach to feed the fishes of the Westfjord.

"Isn't this where that maelstrom is supposed to be?" I managed to ask between two attacks of nausea. "The one that Edgar Allan Poe described on one occasion?"

"Maelstrom?" asked the pilot, un-

comprehending. "Never heard of it. Who is this Poe you speak of?"

"One who drank too much," said I. I felt that I should be unable to deliver any lecture on the history of literature. I should not have been able to do justice to Edgar Allan Poe. The image of him might have been even paler than I was myself.

"So he drank too much," said the pilot. "I could almost figure that because I've never heard of any maelstrom around here."

"Oh yes," he added after a few minutes of silence, "liquor has always been a curse," But after another interval of silence he thought that perhaps after all he should make some remark to finish off that fellow Poe, or else perhaps he just wanted to cheer me up, seeing how miserable I was. At any rate he said:

"Of course, there have been a few accidents in this fjord. Once a big ore ship was lifted up on the middle of a wave and broke right in two."

A big ore ship made of iron, I reflected dismally, and heard how the boat creaked in a gruesome manner.

"How often do these boats sink?" I asked.

"These boats? They always come through. And today we have really fine weather."

I did not trouble to discuss that matter with the pilot. He was evidently suffering from compulsions where the weather was concerned. Thereafter I was rather reserved toward him, Besides I was vomiting.

Whirling on and on, we did at last come through the Westfjord, we passed Bodø and continued south along the coast. And soon I could witness to the fact that the trip across the Westfjord was only a little prelude to the real inferno. The wind now came straight from the west, and with it also came half the Atlantic Ocean rolling in toward the Norwegian coast. The result was that one railing of the boat ceaselessly dived into the water while the other reared high toward the heavens. Now I found myself in a frightful situation. I needed to vomit but at the leeward side I could not maintain mysel, And at the other railing I had the wind against me.

"Couldn't they steer nearer land?" I asked the pilot.

The pilot did not answer at once: first he pointed at a row of foaming white billows which were halfway between the ship and land.

"It has happened that boats steered on to those cliffs," he said. "Then there are funerals on land. If they find the corpses, that is."

"I believe the wind is freshening, for that matter," he added. "If the engine should give out, we'd be done for."

And the wind did freshen without the pilot's showing the least sign of worry. Still the boat now had a list which should have made even the bravest man begin to think of his passing from this life.

"When will it tip over?" I finally asked, to awaken the pilot to a consciousness of our situation.

"Tip over?" said the pilot. "Why, she's lying steady in the sea. It's not often such fine weather on this stretch."

This pilot was evidently an unshakable man. I realized the futility of talking with him and so kept silent. If the ship had capsized, I am sure that his last words before sinking in the salty sea would have been:

"And fine weather we're having today."

But before disembarking in Trondheim I saw how the other Norwegian passengers were just as unmoved and peppy after the trip as ever the pilot was. And those who stayed on board to continue to Bergen looked as though they considered such a trip a perfectly commonplace matter. Still, from dark clouds in the west one could gather that a frightful storm was brewing.

The Norwegians must be a brave people. It was lucky for us that we didn't get into a war with them in the year 1905, when the union was dissolved.

Birger Vikström is a Swedish writer with a number of short stories to his credit.



SCANDINAVIANS IN AMERICA

A fountain group by the late Carl Milles, one of the last commissions finished by the sculptor before his death in September last year, was recently installed by the pool in the restaurant of the Metropolitan Museum of Art in New York. It consists of eight figures in bronze and finds its motif in the Greek mythology. Reclining at the edge of the pool is the goddess Aganippe, flanked by a centaur and a faun. Five racing figures depict a sculptor, a painter, a musician, an architect, and a poet, who have just drunk of Aganippe's sacred well, said to yield creative inspiration. They are being led across the pool by three swift dolphins, spouting water. The group was described by Francis Henry Taylor, director emeritus of the Museum, as "one of the dozen great monuments of water sculpture since the time of Bernini in Rome in the seventeenth century."

Arthur Donaldson, veteran Swedish-American stage and screen actor, who died last fall at the age of eighty-six, was virtually unknown to present-day theater goers. Donaldson, who was born in Norsholm in Sweden, was the toast of Broadway at the turn of the century. After having won his acting spurs in America with various touring companies, he was picked in 1903 by Henry W. Savage to play the leading role in the operetta The Prince of Pilsen, which ran uninterruptedly for more than 1,000 times at the Broadway Theatre in New York, a record which remained unbroken for many vears. The play was also shown in other places, and Donaldson appeared in the part a total of 1,345 times. He is also credited by Dr. Lee de Forest, the electronic inventor, with having produced, directed, and played five roles in the first talking motion picture, *Retribution*, in 1925.

Howard Mingos, Editor of *The American Swedish Monthly*, died on December 29 at the age of 64. He had for many years been an author and publicity writer in the field of aeronautics and was Editor of the *Aircraft Yearbook*. In 1950 he was appointed Editor of the *Monthly*, a position which he filled with great distinction.

The well-known Norwegian actress Tore Segelcke is spending a year in the United States as a King Haakon Fellow under the auspices of The American-Scandinavian Foundation. Her first public appearance in the U. S. A. was at the Festival arranged in Brooklyn, N. Y., on November 25 by Nordmanns-Forbundet and the Norwegian Seamen's Church to commemorate the accession of King Haakon to the throne of Norway. After a New York appearance at Town Hall in April, in cooperation with the American National Theater and Academy, she will tour the country in order to study the American theater as well as giving recitals for ASF chapters and other interested organizations.

The Howard University Players of Washington, D. C., started their season on November 10 with Holberg's *The Whirligig*, under the direction of Stein Bugge, former chief of the National Theater of Bergen, Norway, who is at

present in the U. S. on a Fulbright grant. The play, which is a translation of *Den Stundesløse*, was repeated the two following evenings and received good notices in the Washington papers. It was published in English for the first time by The American-Scandinavian Foundation in 1946 under the title *The Fussy Man* in the volume *Four Plays by Holberg*.

Professor Einar Haugen of the University of Wisconsin has been invited to lecture at the University of Iceland during the spring term of 1956. He will thereupon give lectures in Copenhagen, Stockholm, and Oslo and will also do field work on Norwegian dialects. Professor Haugen's translation of A History of Norwegian Literature by Dr. Harald Beyer will be published in the fall by The American-Scandinavian Foundation and New York University Press.

A collection of 22 exquisite tapestries by Hannah Ryggen, foremost art weaver in Norway, were shown at Columbia Museum of Art, Columbia. S. C., from December 12 to January 3. The exhibition is now being circulated among U.S. museums and art galleries by the Smithsonian Institution's Traveling Exhibition Service, under sponsorship of the Norwegian Embassy.

Now 60, Hannah Ryggen is widely acclaimed as one of the most imaginative exponents of the art of weaving. In essentially two-dimensional terms, she weaves vivid, symbolic commentaries on the happenings of our time, such as the Nazi invasion of Norway. Other themes include a pictorial translation of a T. S. Eliot poem and an interpretation of "Ja, vi elsker," Norway's national anthem.

Charles Ulrick Bay, former American Ambassador to Norway and wellknown industrialist, died on December 31 at the age of 67. Mr. Bay, who was of Norwegian parentage, was born in Rensselaer, N. Y. In 1915 he founded The Bay Company of Bridgeport, Conn., a manufacturer of medical products, which was later merged with Parke, Davis & Company. He later became associated with the brokerage firm of A. M. Kidder & Company, of which he was the senior partner since 1940. Mr. Bay was the founder and president of The Bay Petroleum Corporation, and was a director of numerous firms, among them American Export Lines. He was also the founder of the Bay Foundation in New York.

In 1947 he was appointed Ambassador to Norway by President Truman and served till 1953. His great popularity in that country was enhanced when he and Mrs. Bay adopted three Norwegian war orphans.

Charles J. Rhoads, prominent banker and civic leader of Bryn Mawr, Pa., died on January 3. His age was 83. After an early banking career, during which he became, in 1914. Treasurer and Vice-President of the Girard Trust Company in Philadelphia. he became the first governor of the Federal Reserve Bank of Philadelphia. After service with the American Friends Service Committee in World War I, he was elected president of the Central National Bank of Philadelphia and also became a partner in Brown Brothers & Co. In 1929 he was appointed Commissioner of Indian Affairs in the Department of the Interior, a position he held until 1933. Mr. Rhoads was a trustee of Bryn Mawr College and was also for many years a trustee of The American-Scandinavian Foundation.

Fifty American and Canadian professors of philosophy and theology and other scholars met on November 11 at The Cathedral Church of St. John the Divine, New York City, to honor the Danish thinker, Søren Kierkegaard, on the occasion of the first centenary of his death. Mr. W. H. Auden, Professor Paul S. Minear, and Professor John Wild presented papers for discussion and debate.

The scholars, coming from 29 universities, colleges, and theological schools, and representing 11 different religious traditions, were invited to the Kierkegaard Colloquium by the Dean and Chapter of The Cathedral Church. The Rev. Howard A. Johnson, S.T.M., Canon Theologian of The Cathedral Church, was in charge of arrangements.

The Federated Theological Faculty of the University of Chicago also commemorated the Anniversary on November 11. The theme of the meeting was "The Meaning of Kierkegaard's Life and Message for the Present Time". There was an afternoon meeting at which the speakers were James Collins, Associate Professor of Philosophy at St. Louis University; Paul Holmer, Associate Professor of Philosophy at the University of Minnesota; and Martin Heinecken, Professor of Systematic Theology at the Lutheran Theological Seminary at Philadelphia. At an evening meeting the speakers were the above plus William A. Earle, Assistant Professor of Philosophy at Northwestern University; Perry LeFevre, Associate Professor of Theology and Education, the Federated Theological Faculty, the University of Chicago; and Victor Gousevitch, Director of the Basic Program, University of Chicago, in a panel discussion.



THE QUARTER'S HISTORY



SPEAKING AT THE opening of the Danish Folketing (Parliament) on October 4 Premier and Foreign Minister H. C. Hansen, after reviewing the Government's do-

mestic program, referred to its intention not to extend the present liberalization of trade as long as other countries maintain high customs duties, flag discrimination, and other restrictions. As for defense, he said that one should await the report of the appointed committee, but the projects receiving financial support by NATO would be continued to their full extent. The cooperation within NATO had created a basis for relaxation of tension and its continuation among the NATO countries would be a prerequisite for further favorable developments. Denmark would continue her efforts in that direction.

In the debate on domestic and foreign policy, following Premier H. C. Hansen's opening speech, participated spokesmen for the Social Democrats (Poul Hansen), Moderate Liberals (Erik Eriksen), Conservatives (Aksel Møller) and Social Liberals (Bertel Dahlgaard).

Poul Hansen mentioned that the foreign exchange balance had suffered a considerable reduction during the first half of October but pointed out that during that period foreign debts amounting to about 100 million kroner had been paid, and Denmark was now in the favorable position that all foreign debt had been liquidated. On the foreign situation he said that the

NATO cooperation had been the cause of "a milder climate" but "we must not slacken our participation in that work". The spokesmen for the Moderate Liberals and the Conservatives spoke in similar vein on that question. Dahlgaard (Social Liberals) was satisfied with the Prime Minister's words on showing reserve on military building and construction works. A real improvement in the exchange situation, he said, was incompatible with a military budget of a billion kroner and the present conscription of manpower. Spokesmen for the Single Taxers (Justice Union), Dr. Viggo Starcke, and the Communists (Aksel Larsen) were heard the following day, as was Augo Lynge of Greenland who rejoiced that Greenland now had its own Ministry in the Danish Cabinet.

THE DANISH PHYSICIST and Nobel Prize winner Niels Bohr was hailed in many parts of the world—and not least in Denmark—on his 70th birthday, October 7. An unusual honor was shown him when King Frederik and Queen Ingrid personally called on Professor and Mrs. Bohr at their residence. Representatives of commerce, industry, and science presented a gift of 660,000 kroner to the Niels Bohr Foundation, thus swelling it to more than a million kroner. It was established on Professor Bohr's 60th birthday ten years ago.

The festivities in Copenhagen were featured over Denmark's TV, and in a special nationwide program Prime Minister H. C. Hansen paid glowing tribute to Bohr as scientist and humanitarian.

Coincidental with the birthday cele-

bration, American Ambassador Robert D. Coe, on behalf of the United States Government, presented a collection of books on the peaceful uses of atomic energy to Prime Minister H. C. Hansen, who in turn passed it on to Professor Bohr. Ambassador Coe, speaking in Danish, said that without a doubt an essential part of the research represented by the collection rested on the work done by Bohr and his collaborators at the Institute for Theoretical Physics.

For the occasion the Society of Danish Engineers in Copenhagen instituted an International Gold Medal to carry Niels Bohr's name. The medal is to be awarded every three years to people who as engineers or scientists have done outstanding work for the use of atomic physics in the service of mankind, The first medal was given to Professor Niels Bohr himself on October 12 at a banquet arranged by the Society in his honor.

SENTENCES WERE PASSED late last year on instigators of the April and September riots in Klaksvig in the Faroes. Harbormaster Fischer-Heinesen and Vice Chairman Joensen of the Klaksvig Municipal Council, were each sentenced to six months' imprisonment while 31 other persons received shorter sentences. Pending appeal. Fischer-Heinesen was taken to Denmark according to law which limits imprisonment in the Faroes to three months. "It was not the Faroese people but a clique of fanatics in Klaksvig that assaulted their own and Danish authorities" says the Copenhagen daily Politiken.

IN PRESENTING DENMARK'S budget for

the fiscal year beginning April 1, 1956, Finance Minister Viggo Kampmann said that the present budget is showing a rise in disbursements of 6 per cent as against 13 per cent and 10 per cent during the two previous years. The present fiscal year is expected to show a surplus of 470 million kroner.

Expenditures for the coming fiscal year are budgeted at 4,333 million kroner and receipts at 4,780 million kroner.

THE COMMITTEE FOR the establishment of a Norwegian Seamen's Church in Copenhagen, to be called King Haakon's Memorial Church, reports total donations of nearly 2.5 million kroner, sufficient not only to build and equip the edifice but also to provide ample operating funds. So far, Norwegians have contributed 1,767,000 kroner and Danes 700,000 kroner, but the drive is not over yet.

Built as a tribute to the Danish Prince who was elected King of Norway fifty years ago, the church will seat 400 in the chapel hall and reading room combined. There will be smaller rooms for games, television, letter-writing, and physical exercise. Some 50 Norwegian architects had entered the design contest which closed December 16.

AFTER LONG NEGOTIATIONS a new agreement on Danish deliveries of bacon to England has been concluded. The minimum price has been raised about 1 per cent, but in addition to this the Danish suppliers are given a share of possible higher prices on the English market. If prices stay as high as they are currently this would mean a substantially higher price to the Danish farmers. The agreement is hailed as a



Danish Information Office

JENS OLSEN'S WORLD CLOCK

Consisting of 15,000 minute parts, this clock was begun by the Danish watchmaker Jens Olsen and was completed by his associates. This masterwork of precision, recently installed in the Copenhagen Town Hall, shows the time and motions of the whole universe.

step toward freer marketing of Danish agricultural products in England,

THE WORLD CLOCK constructed by the Dane Jens Olsen was started on December 15 by King Frederik. In a special room in the Copenhagen City Hall, he set in motion the huge instrument on which Jens Olsen, watchmaker and amateur astronomer, had been working for 27 years until his death in 1945, after which his work was

completed by others.

In honor of the inventor, the King called Olsen's granddaughter, Brigit Olsen, to his side and placed her hand on the starting button. Then he put his hand on top of hers to start the clock.

Originally budgeted at 125,000 kroner, it cost some 700,000 kroner to complete this unique work which shows the time and motions of the universe. The smallest wheel revolves in ten seconds, the largest takes 26,000 years.



Ask ANY ICELANDER what was the most important event in his country during the last quarter of 1955, and he will most certainly disregard turbulent and even dangerous eco-

nomic and political developments and answer without hesitation: The Nobel Prize in Literature, awarded this year to Halldór Kiljan Laxness.

Seldom if ever has an entire nation welcomed artistic recognition as did the Icelanders when this honor was bestowed upon their leading novelist. This was not only taken as an honor to Laxness for his personal achievement, "The nation rejoices," said a typical editorial, "because the outside world has in such a grand manner recognized not only one of our greatest authors, but also the literary renaissance in Iceland during the last hundred years. The nation rejoices, when in addition to regained freedom and material progress, its contribution in the arts is also recognized."

Although Laxness has long been a controversial author and personality in Iceland, this seemed to be all but forgotten during the "post-Nobel" days. The award pushed world news off the front pages of Icelandic newspapers, and when the author arrived in Revkjavík on the Gullfoss, he was welcomed by such a multitude of people as has seldom been seen on similar occasions. The Icelanders were further gratified to learn that Laxness had made a fine impression at the official ceremonies in Stockholm and his acceptance speech was greatly admired. Amid the pomp and ceremonies, one of the Stockholm

critics wrote, we heard a humble, human voice, when the author thanked his grandmother for sowing the seeds of his love for the sagas.

THE YEAR 1955 was, in all probability, the most prosperous in Icelandic history. Never before has there been so much work, so much money and so much to buy for the money. Never before has there been such a building boom, but this last fact is turning out to be a mixed blessing, since it is considered the most important cause of an ominous inflation which once more is plaguing the Icelanders. Prices and wages have gone up during the year, and at year's end the owners of the fishing fleet refused to start the important winter cod-season unless they received heavy subsidies or some equivalent measures were taken.

PARALLEL TO ECONOMIC difficulties. there has been increased political turmoil. Although the Government, backed by two of the largest parties in the country, has great parliamentary strength and has stood united on several important questions, there are signs of strained relations and much talk of a leftist coalition. It has been officially confirmed that the Progressives, one of the present coalition parties, have been negotiating with the opposition Social-Democrats about a new coalition based on complicated electoral rules. The net result obviously expected is that by swapping votes the two parties should in new elections increase their strength in the Althing and preferably get a clear majority. It seems possible that the new National Defense Party (which is anti-defense and anti-American) might be included in such a coalition, but few if any responsible leaders of either party seem to consider the possibility of including the Communists. These, still notably strong in Iceland, are, however, very much interested.

ICELAND WAS PARTY TO a major international incident when its delegate at the UN voted for discussion of the Algerian question, which the UN Assembly adopted by a majority of one vote, whereupon the French walked out. This obviously displeased the great powers, but the Icelandic delegates maintained that Iceland must always take the stand that at least discussion must be permitted on questions involving human rights. (It must not be forgotten that Iceland was a colony until 1918 and did not regain full freedom until 1944, it was pointed out). Incidentally this vote served to disprove what is maintained by certain parties, that Iceland is completely under the thumb of the United States.

In TRADE THE PRINCIPAL events were modernization of several stores and the opening of four self-service stores, the first in Iceland. A delegation of tradeleaders, including minister of Commerce Ingólfur Jónsson, visited the United States. Further additions to the merchant fleet are planned, an 18,000 ton tanker for the cooperatives and two 3,500 ton freighters for the Iceland Steamship Company. A new coastal oil tanker also arrived in Iceland.

THE FALL SEASON in the arts was lively but dominated by a 70th anniversary showing of Kjarval's paintings. The sculptress Nina Sæmundsson, a Hollywood resident for twenty years, also had a showing. John W. Rhodes, the American sculptor, paid a short visit to Reykjavík and exhibited some works.

THE BOOK SEASON was the liveliest in years; producing some new names in poetry, new novels by such authors as Guðmundur Danielsson and Jón Björnsson and some promising efforts by younger men. There was, as usual, a large crop of memoirs and books about the folkways of old. And, naturally, new editions of the works of Halldór Kiljan Laxness,



NORWAY'S MUNICIPAL elections, held throughout the country on October 3, showed gains for the Labor Party, for the Conservatives, the Agrarians, and the Christian Democrats,

with fewer votes for Liberals, Communists, Non-Labor Fusion lists, and the Small-holders, Workers and Fishermen's Party. In the national capital of

Oslo, final results gave Labor 36 representatives in the 85-member City Council, a gain of 1 mandate, The Conservatives captured 2 new mandates to receive a total of 35 representatives. Oslo voters also elected 5 Christian Democrats, 5 Communists and 4 Liberals. The two latter parties lost one representative each.

DURING THE RECENT municipal elections in Norway, the Oslo newspaper Verdens Gang reported a case of four brothers, living in Skåtøy, near the south coast town of Kragerø, who were running as candidates of four different parties. Such rugged independence is a bit unusual, even in Norway.

The case involved Knut, Jens, Trygve and Halvard Levang. Knut and Jens, who were nominated by the Christian Democrats and the Conservatives, respectively, ran on the same tickets in 1947. This year, Knut was also on the Agrarian list. Trygve, for many years a Liberal, ran on the Labor ticket, while Halvard was a Liberal candidate.

The four brothers don't feel there is anything strange about their diverging affiliations. On most issues they are in complete agreement, regardless of party lines. As Knut puts it: "Here in the island district, we vote for the individual, not the party. Therefore, we can see eye to eye, and yet be running on different tickets."

In a review of world affairs, delivered to the Norwegian Parliament on October 21, foreign minister Halvard Lange declared that a certain relaxation was discernible in East-West relations. At the same time, he pointed out, key problems between the major powers remain unsolved. Therefore, the political situation is essentially unchanged, although the tenor and the forms of intercourse among the nations have improved.

The foreign minister declared that the Soviet Union's decision to return the Porkkala area to Finland was noted with satisfaction in Norway. He observed: "We are gratified by all developments that make for better understanding between the Soviet Union and the countries of the North. In that connection, there is a special cause for rejoicing in the report that Finland now intends to join the consultative Nordic Council."

IN A REPORT ON ECONOMIC policies, delivered to Parliament on October 27, Prime Minister Einar Gerhardsen said the government would ask industry and labor to cooperate on the main problem facing the national economy—the fight against inflation. Wage and price problems, he declared, can be solved only by seeing them in relation to the whole complex of problems and as an integral part of the nation's economic policy.

Premier Gerhardsen expressed confidence that both Parliament and the people would back the government's determination to do all in its power to counteract inflationary tendencies and to preserve the stability of the economy. Towards that end, the government will submit to Parliament proposals for specific anti-inflationary measures and for legislation dealing with monetary and credit policies. Secondly, the government will take the initiative to bring together the main organizations of Norwegian industry and labor for joint consultations on future developments in the field of prices and wages. The purpose of these discussions, Mr. Gerhardsen said, would be, so far as it is possible, to arrive at a joint recognition of the nature and the scope of these problems, and to work out a joint plan for overcoming the threat of inflation. "I feel certain," the Premier told Parliament, "that we shall be able to master the inflationary tendencies in our economy. But to do so, we must be aware of the size of the problem and its serious implications for all of us.

A successful solution," he emphasized, "is contingent on trustful and open cooperation between Parliament and the government, as well as between the authorities, industry and labor."

THE NORWEGIAN NOBEL COMMITTEE in early November named the United Nations High Commissioner for Refugees as recipient of the Nobel Peace Prize for 1954, The 1955 Prize will be held in reserve, Headed by Dr. G. I. van Heuven Goedhart, the U.N. agency was established in 1951 to protect racial, religious and political refugees. The \$35,066 cash award will go directly into the U.N. Refugee Emergency Fund, which is administered by the High Commissioner's office in Geneva. So far, only \$2,543,640 have been pledged toward the \$4,200,000 goal set for the refugee fund this year.

AT A CEREMONY in the southwestern port of Stavanger, the largest diesel tanker in the world, the 33,000 ton Bergehus, was last fall delivered to Sig. Bergesen Jr. & Co. by Rosenberg Mekaniske Verksted, one of Norway's leading shipyards. A year ago, the Stavanger yard delivered the 32,500 ton Bergeland to the same company. A third ship of this size will be ready for delivery to Sig. Bergesen Jr. & Co. in 1956, and four similar ones are on order for other Norwegian companies. Since the end of World War II, Rosenberg has also built five 16,200 ton diesel tankers.

JENS CHR. HAUGE resigned as Minister of Justice in late October and was succeeded by Jens Haugland. Mr. Hauge was subsequently named Norwegian Government counselor and negotiator for U. S. Off-shore Procure-

ment contracts.

ON NOVEMBER 10. Premier Einar Gerhardsen, accompanied by Commerce Minister Arne Skaug, left on a goodwill visit to the Soviet Union, Norwegian-Russian trade was the subject of discussion with Russian leaders, and on November 15, at a ceremony in the Kremlin, a three-year trade agreement was signed for the period 1956 through 1958, and a supplementary trade pact for 1956. The accords provide for annual Norwegian imports of some 120 million kroner worth of goods. The value of Norwegian exports will probably run somewhat higher, in order to pay off clearing debts to the Soviet Union.

A joint communiqué, signed by Soviet Premier Nikolai A, Bulganin and Premier Einar Gerhardsen, pledged the two countries to develop trade and cultural relations, as well as cooperating in the interest of peace. During the discussion, the two parties agreed that it would be desirable to develop mutual understanding through the exchange of delegations representing diverse social groups, from businessmen to athletes. The Soviet and Norwegian officials also endorsed the idea of establishing connections in the scientific-technical field, subject to negotiations through diplomatic channels. Specific agreement was reached on two subjects. A joint commission will be named to draft proposals for rational development of the Pasvik River, running along the twonation border, with a view to building Norwegian and Soviet hydroelectric power plants. And, in the near future, talks will be started in Oslo to explore the possibility of setting up a joint rescue service in the Barents Sea.

The international situation was also discussed during the Moscow talks. In response to a Soviet query, premier Gerhardsen reaffirmed that the Norwegian government will not support any policy that has aggressive aims. Nor will it open military bases on Norwegian territory to foreign armed forces, unless Norway is attacked or threatened with attack. Mr. Gerhardsen subsequently said the pledge on bases had been formulated in the same terms used in Norway's note to the Soviet Union in 1949, answering a Soviet protest about her participation in the North Atlantic Treaty Organization. The Norwegian policy of barring foreign armed forces from her military bases in time of peace does not prevent the admission of NATO forces in the event of an attack on any part of the North Atlantic Region, Moreover, whenever Norwegian authorities feel that the nation is threatened with aggression, they may request the prompt dispatch of Allied forces to Norway. They may also enter into conditional agreements designed to meet such a contingency.

Norsk Hydro, first company in the world to produce fertilizers from air and water, and now the largest industrial enterprise in Norway, celebrated its fiftieth anniversary on December 2. The event was marked by a large banquet in Oslo, and by simultaneous fireworks at all company plants. On December 5, representatives of the nearly 9,000 organized plant and office workers, as well as members of production committees, together with their wives, were guests at another anniversary dinner in Oslo.

THE NORWEGIAN Geologic Survey

has discovered a series of fairly rich uranium deposits in the Modum district, some 60 miles west of Oslo. Assays of rock samples from a wide area between Snarum and Aamot reveal a uranium content of 2 kilograms per metric ton, or some 20 pro mille. Aside from a few claims made by the Geologic Survey, the field is wide open for uranium prospectors.

Uranium has previously been located in Nordreisa county, in the province of Troms, as well as in the columbium fields at Søve in Telemark province. Whether these deposits are workable remains to be determined. Systematic assaying of rock samples at the Geologic Museum indicate that uranium may also be found at several other places in Telemark, Østfold and Vest-Agder.

ALL FLAGS WERE flying in Norway the last week-end of November to mark two important dates in Haakon VII's Golden Jubilee—his arrival in Oslo on November 25, 1905, and his oath taking as King of Norway the following day. Special thanksgiving services were held in all churches. Convalescing from his thigh fracture last June, the King was still in the Rikshopitalet. There, he received warm congratulations from Norwegians at home and abroad, as well as from heads of state, political and church leaders, and friends throughout the world.

A telegram from President Dwight D. Eisenhower, expressing the best wishes of the American people, cited the firm bonds of friendship between the United States and Norway. Congratulations were also received from many other prominent Americans. In New York, Norwegians and Americans

of Norwegian descent paid tribute to the King at a meeting in Brooklyn Academy of Music.

The Norwegian Broadcasting Corporation marked the King's fiftieth anniversary with a two-hour radio program, which was relayed to Sweden and Denmark. There were personal greetings from King Gustaf Adolf of Sweden, President Asgeir Asgeirsson of Iceland, and President J. K. Paasikivi of Finland. Princess Astrid of Norway hailed her grandfather, wishing him speedy recovery. Preceding the program C. J. Hambro, president of the Parliament's Odelsting division, gave a tribute to the King.

THE FIFTIETH ANNIVERSARY of the death of Henrik Ibsen, world-famed Norwegian dramatist, will be commemorated in Oslo this spring. For a whole week, beginning May 23, theaters in the Norwegian capital are scheduled to stage ten different Ibsen plays. The National Theater will present The Wild Duck, Emperor and Galilean, John Gabriel Borkman, Peer Gynt, and Little Eyolf, while A Doll's House, Ghosts and three more have been billed by other Oslo theaters. At the same time, an Ibsen Exhibition at the University Library will feature original manuscripts and first editions, and Ibsen poems, set to music by famous composers, will be heard at several song recitals.

The anniversary will also be commemorated by the Ibsen Society in Skien, where the Norwegian playwright and poet was born on March 20, 1828. Instead of its yearbook, the Society will publish a jubilee work with contributions from leading Ibsen researchers. It also plans to move the rich Ibsen collection at the Telemark Museum into larger and more suitable quarters in the southern wing of the building, in time for the celebration.

THE NORWEGIAN PARLIAMENT has reluctantly decided to shut down the 330-year-old Kongsberg Silver Works as of July 1, 1957. Started in 1623, it has yielded altogether over 2,866,500 lbs. of silver. Now, extraction of the remaining ore is too costly. The 75 workers still employed in the mines and the processing plant will be pensioned or found other employment. Meanwhile, Kr. 150,000 will be spent on diamond-drilling of pyrite deposits to determine if they are worth operating.

To start the Silver Works, miners from the Hartzgebirge of Germany were brought to Kongsberg. Here, the Norwegian Mining Academy was founded in 1759. In 1814, the training of mining engineers was transferred to Oslo University.

The entire Kongsberg mountain was gradually surveyed, laying the foundation for a thriving industry which at its peak employed 4,200 workers, producing some 25,000 lbs. of silver a year. Altogether 300 small and large mines have been operated in the course of years. The deepest, the King's Mine, goes 3,210 feet under ground, nearly half of which is below the sea level.

Crown Prince Olav of Norway dissolved the 99th regular session of Parliament on December 10. Nearly a thousand legislative matters, questions and interpellations were handled during the spring and fall sessions.



THE ABOLITION OF liquor restrictions in Sweden after nearly forty years brought some surprises, but not of the kind that had been feared in some quarters, All EDEN over the country the

police reported less drunkenness for the weekend of October 1-2, and the days immediately following, than for the same period a year ago. Instead of favoring the native snaps and other hard liquor, the Swedes turned with enthusiasm toward the new beer, with an alcoholic content of 4.5 per cent, of which some sixty domestic and imported brands are offered for sale.

The new system was introduced, so far as the restaurants were concerned, on Saturday, October 1, but the liquor stores did not open until Monday morning, October 3. Although most restaurants reported every table booked on October 1, many patrons did not bother to take out the ration of spirits which they had previously regarded as standard. The interest centered, instead, on the new beer. While food must still be served with drinks, and even with the new and stronger beer, it does not have to be hot - a sandwich, priced from about 30 cents, will suffice.

Friday, September 30, was the last day of the famous passbook. in which all sales of hard liquor and wine were recorded at the public liquor stores. Many stores reported quite a rush, wertly because customers wanted to buy what was left of their rations before prices went up. Another reason was the interest in having the book stamped on the last day of the rationing system. When the stores reopened on Monday,

October 3, customers again lined up, not primarily to buy akvavit and brandy, however, but rather to order the new beer. The brewery wagons made frequent calls at the various stores, but still the supply often gave out. The public liquor stores will remain as before, but their interiors have been spruced up so that they look less institutional.

At the end of the first month of the new system of free liquor sales, statistics regarding the temperance situation were more encouraging, or at least less disturbing, than they were in the beginning. It is true that both sales of liquor and arrests for drunkenness showed a marked increase immediately after the rationing system had been discontinued. But during October, on the other hand, a gradual decrease occurred in the number of persons recorded as having drunk to excess, In Stockholm, the figure for the first week of October was 378, for the second week 355, and for the third week 303. The last Saturday in October, according to the police authorities in Stockholm. was the most peaceful of all. The same tendency is reported from Gothenburg and Malmö, as well as from the smaller cities.

AN UNPUBLISHED and never produced play by the late American dramatist and Nobel Prize winner, Eugene O'Neill, has been acquired by the Royal Dramatic Theater in Stockholm, Sweden's national stage, and was staged early in 1956. When the playwright died in 1953. no posthumous manuscript was found. However, the director of the Royal Dramatic, Dr. Karl Ragnar Gierow, contacted the writer's widow, and was informed that shortly



The American-Swedish News Exchange

"THE GIRL WITH THE BROKEN SWORD"

This monument by Ivar Johansson was recently unveiled in Karlstad, Sweden, and commemorates the peaceful dissolution of the Swedish-Norwegian union in 1905.

before his death Mr. O'Neill finished a play, which he expressly desired to have presented at the Swedish national theatre. Dr. Gierow flew to New York, Long Day's Journey Into Night, but an unpublished one-act play, Hughie, which he also acquired. The world

première of the first mentioned, which is strongly autobiographical, took place in February, 1956, with the veteran actor Lars Hanson in one of the four and discovered not only the drama parts. The Royal Dramatic Theater has produced no less than nine of O'Neill's plays since 1923, and his widow donated Long Day's Journey

Into Night to this stage. Instead of the payment of author's dues, the money will be turned into an O'Neill scholarship fund for the benefit of the artists at the Royal Dramatic.

By an overwhelming majority, the Swedish people voted on October 16 to retain the old "keep left" rule on streets and highways, rather than change to driving on the right. Despite cold and blustery weather, about 52 per cent of the voters took part in a nationwide poll, and according to the preliminary count, 2,111,342 wanted to keep things as they are, while only 386,017 voted in favor of a change. A total of 40,873 deposited blank ballots. The poll was only consultative, but there is no reason to believe that the government now will recommend the introduction of right-hand traffic. "The overwhelming majority for the retention of the keep-to-the-left rule," said Prime Minister Tage Erlander, "must inevitably be considered when the government and the Riksdag are ready to take a definite stand in the matter."

WITH TRADITIONAL pomp and ceremony, the annual Nobel Festival was held in the Stockholm Concert House on December 10, the day on which, in 1896, Alfred Nobel, the donor of the prizes, died. The event, which took place before a distinguished audience of more than 2,000 persons, headed by King Gustaf VI Adolf and other members of the royal family, was recorded on film and broadcast on radio and television. The monarch presented to the five winners the Nobel gold medal, an illuminated address, and the check. which this year amounted to \$36,720 each. Special gratitude and pride,

naturally, marked the homage for Dr. Hugo Theorell, the first Swede in 44 years to receive the prize in medicine and physiology.

On the same day, the Nobel Peace Prize f.: 1954 was presented in Oslo to the Office of the United Nations Commissioner for Refugees. The winner of the Peace award, according to the will of Nobel, is chosen by a committee of the Norwegian Parliament.

Dr. Hugo Theorell, who won the 1955 Nobel Prize in medicine, is the sixteenth Swede who has been honored with a Nobel award, and the first Swede in forty-four years to receive the prize in medicine and physiology. Since 1937 he has headed the Biochemistry Department of the Nobel Institute in Stockholm, which was founded to permit him to expand his research. It has been visited by biochemists from all over the world.

The prize was awarded the 52-yearold Swedish scientist for his discoveries on the nature and action of oxidation enzymes, how they breathe in the living cell and how they function chemically. Twenty years ago he isolated a pure so-called yellow enzyme, using an apparatus he had constructed himself, and he also was able to divide the enzyme into two parts, inactive in themselves but active again when reunited. Since then many other discoveries have been added. Dr. Theorell was the first scientist to produce in a pure form myoglobine, the red coloring substance of the muscles, and his separation of alcohol-burning enzymes has, among other things, laid the foundation for a new method of determining the alcohol contents in the blood. Lately he has been experimenting with an antibiotic remedy for tuberculosis. Dr. Theorell was stricken by polio when a young man and was forced to abandon his career as a medical practitioner. His main hobby is playing the violin, and he is chairman of the Stockholm City Philharmonic Company.

The award of the 1955 Nobel Prize in literature to the Icelandic author Halldór Laxness was warmly received in Sweden. Laxness' name has often figured in the Nobel Prize discussion. but his so-called radicalism is supposed to have stood in the way. The papers agree that this year's award has been given to a powerful and original writer, adding that it also implies a salute to one of the world's smallest nations, which indomitably through a thousand vears has maintained its culture. In making the award, the Swedish Academy cited Laxness's "vivid epic writing, which has renewed the great Icelandic narrative art."

The 1955 Nobel Prize in chemistry went to Dr. Vincent du Vigneaud of the Cornell Medical College for work on pituitary-gland hormones, and the physics prize to Dr. Willis E, Lamb of Stanford University and Dr. Polykarp Kusch of Columbia University for work in atomic measurements. Dr. du Vigneaud was born in Chicago in 1901, Dr. Lamb in Los Angeles in 1913, and Dr. Kusch in Germany in 1911.

King Gustaf Adolf and Queen Louise, making a private visit to Italy, arrived in Sicily at the end of October to study the excavation of an ancient fortified city. At the height of its commercial and cultural influence 2,200 years ago, the city was suddenly destroyed, probably by enemies, and its name is not known. The excavation was begun last summer by an archaeo-

logical mission from Princeton University, headed by Dr. Erik Sjöqvist, professor of classical archaelogy and previously the King's private secretary and adviser on archaeological matters, and including a few specialists from Sweden.

The King and Queen were accompanied to Sicily by another well-known Swedish archaeologist, Dr. Axel Boëthius, who is head of the Swedish Institute in Rome, a center of archaeological studies which was founded in 1925 by the King, then Crown Prince. Gustaf Adolf's interest in archaeology developed when he was a young student, and during more than five decades he has taken many important initiatives in this field and participated in excavations both in Sweden and in the Mediterranean area. His first major project was the excavation in 1902-03 of a large grave mound 40 miles north of Stockholm, which dates back to about 1000 B. C., or more than two thousand years before the Swedish capital was founded.

THE CASH BUDGET for the new fiscal year, July 1, 1956-June 30, 1957, which Finance Minister Gunnar Sträng presented at the opening of the Riksdag on January 11, shows higher figures for income and outgo than any earlier estimates, although great efforts have been made to keep expenses down. Receipts are estimated at 11,173 million kronor, or 1,264 million more than in the final budget for the current period. while expenditures reach 10,225 million, an increase of 991 million. The budget thus shows a surplus of 948 million kronor. This sum, however, includes certain amounts that cannot be used for running expenses, and the actual surplus is 237 million kronor,



An Economic History of Sweden. By ELI F. HECKSCHER. Translated from the Swedish by Göran Ohlin. Harvard University Press. Cambridge, Mass. 1954. 308 pp., including index. Ill. Price \$5.00.

This posthumous publication, together with its thirty-page biographical introduction, is indeed a fitting tribute to one of Sweden's great scholars. Eli F. Heckscher, who died in 1952 at the age of 73, was not only astonishingly productivehis bibliography (1950) lists no less than 1,148 items-but with courage and originality he ventured into many a new field or aspect of research. While he by no means was the first economic historian, his was perhaps the first realistic approach. He wanted to find out what the economic conditions actually were, not merely what laws and government regulations desired them to be; the difference, in other words, between policy and reality. He made use, whenever possible, of sound economic theory and, not satisfied with descriptive facts, always asked how the facts were interrelated. His second principle was an objectively critical judgment of historical sources, not accepting at face value contemporary accounts that may have lacked perspective. Such correction was based on "mass observation," i.e., statistics. Sweden's administrative agencies have in many cases existed for centuries, receiving and collecting data all the while. This as Heckscher points out, gives the economic history of Sweden a significance far beyond the size and importance of the small northern country he deals with.

The overall result of reading this book is a firm conviction that a study of economic history is imperative, if a country's general history is to be understood. While not, of course, setting out to do so, Heckscher effectively does away with any lingering belief in the "kings-and-

wars" type of chronicle.

Facing up to the problem of establishing logical stages of Sweden's economic history, the author deliberately declares prehistoric time out of bounds and makes the interesting suggestion that a new discipline, economic archaeology, be created. His first stage, then, is the early Middle Ages, the time of landskapslagarna, when little division of labor existed in a "society without exchange." The second period is the two centuries before Gustavus Vasa (1520), dominated by the emergence of a division of labor and the rise of the crafts and the towns. Heckscher's third period is brief, up to about 1600, but he calls it The Maturity of Medieval Economy. Political history refers to the next 120 years, up to Charles XII's death in 1718, as the Age of Empire. From the economic point of view it is well named Foreign Influences and Economic Change. The next century, ending 1809 or 1815, is characterized by extensive modernization, and Heckscher calls it The Foundation of Modern Sweden. The breakthrough of technology and modern societal organization takes place in the next fifty years, followed by what the author calls "mature nineteenth-century economy" up to the start of World War I in 1914.

Even this brief outline gives a fair idea of Heckscher's approach to his huge task. Where his treatment ends, his son Gunnar Heckscher, supplies a brief supplement (15 pages) entitled "The Disintegration of Nineteenth Century Society," which I felt was too brief, too general, and not commensurate with the rest of the book.

Economic developments which we have not been aware of or take more or less for granted come to our attention in every chapter; many of them are fascinating to layman and economist alike. For instance, Heckscher traces the change over the centuries from a "storage economy" to the modern flow of production into virtually immediate consumption.

In the Middle Ages practically no fresh food was eaten, except on festive occasions (including funerals!). Thus, in 1573 the people employed in the royal

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castles ate annually 224 lbs. of meat, of which 218 lbs. were salted or dried! A man obviously did not have to go to India with Kipling to "raise a thirst." No milk was drunk (it was made into butter and cheese for storage!) but fabulous quantities of beer were needed to wash down all this salt food. Prince John complained to Gustavus Vasa, and the soldier's beer ration was raised from 2.75 quarts a day to more than 4—and 5.5 on Sunday. This amounts to 1600 quarts a year, well over a gallon a day! A corollary is that an enemy's salt blockade was a calamity to the country's economy.

Among the major developments treated are the change from communal land and innumerable "strips" to the private ownership of today with consolidated holdings; the growth of a coinage system from uncertain and confusing stages to our modern currency; the shifts in the export-import situation from the day when butter (44.6%!), iron, copper, furs, and hides were sent out, cloth (51.3%), salt (22.9%), and some spices, oil, etc., were brought in, to the astonishing variety of goods moving in each direction today; and the growth of division of labor from the time when there was none to the present labor organizations.

Heckscher discourses ably and interestingly on such varied subjects as the economic foreign policy, mainly mercantilism versus laissez faire; the rise of Sweden's forest industries from tar to pulp; the vicissitudes of iron and copper production with some admirable adjustments to changing times; and a host of others, including population problems.

Population growth, for example, is of course of major economic importance, since production must match the increase, if the living standard is to be maintained. The same Sweden which about 1600 gave 900,000 (or less) people a rather meager subsistence (and on a precarious margin which prevailed up to about 1800), today maintains for nearly seven million one of the world's highest living standards. Heckscher also shows the changes in the rural to city ratio, the change in occupations, and

other demographic aspects.

A brief review cannot do justice to a book so informative and "meaty" as this one. It must be read. We are fortunate that it has been made available in English, and good English. The Harvard Press editors are diligent and skillful. But honors second only to the author's go to Göran Ohlin, the translator. Despite the difficulties inherent in the subject he has achieved a crystal clear and very readable rendition. I do not believe we have ever had a better translation in any field, literary, academic, or technical.

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NILS G. SAHLIN The American Swedish Historical Foundation

The Saga of the Jómsvíkings. Translated from the Old Icelandic with Introduction and Notes by Lee M. Hollander. Illustrated by Malcolm Thurgood. *University of Texas Press*. Austin. 1955. 116 pp. Price \$3.00.

This is one of the more popular Icelandic sagas, and it is well to have it now in modern American translation by Lee M. Hollander, who has demonstrated in his numerous books that he is the world's best translator of the complicated mediaval Icelandic skaldic verse into any foreign language.

The place of publication, Austin, Texas, provides a good Scandinavian background, for Austin was practically the home of the Swedish banker Svante Magnus Swenson. who came over in 1838.

Today we call The Saga of the Jómsvikings a fictionalized history. It chronicles the establishment of the great fortress of Jómsborg, on the southern shores of the Baltic, by Palnatóki, one of the heroes of the Danish island of Fvn, and the raids that he and his band made when they set out from their fortress for plunder along the coasts of Scandinavia and the British Isles. The saga ends with the defeat of the Jómsvíkings in the naval battle of Hjórunga Bay on the west coast of Norway in A.D. 986. In his American version Dr. Hollander has given a renewed liveliness to this pungent narrative. H. G. L. Diary of a Dying Empire. By Hans Peter Hanssen. Translated by Oscar Osburn Winther. *Indiana University* Press. Bloomington, Ind. 1955. 409 pp. Price \$6.75.

Hans Peter Hanssen's diary makes excellent reading, not only for the student of World War I, but for anyone interested in more recent history. The book has a definite bearing on World War II because it shows with stark clarity the political ignorance, inexperience and ineptitude of Germans of all classes when the Revolution of 1918 suddenly dumped the destinies of a great empire—a severely defeated empire-into the laps of the Reichstag leaders, particularly those of the Left. The founders of the Weimar Republic included many men of good will and ability, and they might have succeeded in the task of founding a truly democratic parliamentary Germany, if long years of more or less absolute military dictatorship had not made it impossible for them to have any real feeling for, or familiarity with, the processes by which a democracy must func-

Given the four elements of injured national pride, difficult economic conditions, inept political leadership and a dethroned but still existent and always conspiring military caste, the rise of Hitler—or someone like him—appears to have been inevitable.

All these developing factors are clearly evident in Hanssen's pages. The book might almost be called "Prelude to Hitler."

Hanssen himself must surely rate as one of the great Danish patriots. Born and raised south of the post-1864 border and publisher of a Danish language newspaper, he broke early with more conservative Danish Germans who would have been satisfied with half-measures protecting the language and cultural rights of the Danes of North Slesvig. He served first in the Prussian Landtag and was later elected to the Reichstag where for years he was the only representative of the Reich's Danish minority. On the outbreak of World War I he was ar-

rested by order of the military along with many other "agitators". If they had had the bully-boys of the Third Reich to deal with, they would undoubtedly all have been shot out of hand. But despite all the stupidities of which the Prussian militarists of 1914 were capable, most of them had some decent instincts and were above all "korrekt." Hanssen as a Reichstag deputy was quickly released and attended parliamentary sessions regularly until the end of the war. Inevitably his closest associates were the representatives of the other minorities-Poles and Alsace-Lorrainers, although he cultivated assiduously and was on friendly terms with Social Democrats and Liberals who sympathized with his point of view in regard to liberal treatment of racial minorities.

He never ceased to agitate quietly for the plebiscite which had been promised in the forgotten Austro-German Peace of Prague after the War of 1866. It was slightly shaky legalistic ground on which to operate but it sufficed, so long as he maintained a technical loyalty to the Reich.

For the history student perhaps the most valuable part of the book (which was published in the original Danish in 1924) are the accounts of the secret debates in the Reichstag Finance Committee where the demands for peace, for internal reforms and for less domination of political policy by the military leaders began to be voiced in 1916 and swelled to overwhelming proportions two years later.

(As one who as a young diplomat was in Berlin from December, 1914 to February, 1917, I heartily wish I had known and had the confidence of Mr. Hanssen. My own diary would have been of far more interest.)

Hanssen's attitude on the inclusion or non-inclusion of Flensburg in the second plebiscite zone resulted in considerable feeling against him in the post-war years, both in Denmark proper and in South Jutland. Hence, by an unkind twist of fate, he was not the one—as it certainly now seems he should have been—to be BOOKS

the first to welcome King Christian when he came riding across the old border on his great white horse. But his high niche in Danish history remains secure.

LITHGOW OSBORNE

Six Plays of Strindberg. In New Trans-LATION BY ELIZABETH SPRIGGE. Doubleday Anchor Books. *Doubleday*. Garden City, New York. 1955. 304 pp. \$1.25.

Recently all the distinguished modern playwrights-Ibsen, Chekhov, Hauptmann. Pirandello. Shaw-have been made available in compact popular editions, and now, finally, Strindberg-in some ways the most modern of them all. Doubleday Anchor deserves praise for its foresight in initiating the new wave of paperbacks of intellectual quality, and in particular for publishing the kind of Strindberg that other New York publishers have rejected as a bad commercial venture. This is a crisp, lovely edition. One hopes that it has as wide a popular sale as it is likely to have in college and university adoptions.

All of the translations are by Miss Elizabeth Sprigge, a novelist and authority on Strindberg. At least one translation was tempered and refined during two separate productions, and none has the literary flaccidity of closet composition. The dialogue is lean and muscular, if occasionally elliptical in its rhythms and somewhat "English" in idiom. But it is a Strindberg to be both read and acted.

The content is nicely balanced, beginning with two naturalistic plays, The Father and Miss Julie, continuing with the monologue The Stronger and morality play Easter, to end with expressionism in A Dream Play and The Ghost Sonata. Unfortunately, however, this selection does not comprehend the breadth of Strindberg's genius as it might have done. The historical plays ought to be represented by, say, Queen Christina or Charles XII, and a magical folk play like The Crown Bride would be my choice in place of The Stronger and Easter. But such a volume would probably bulk too large for the Anchor format.

The token preface by Eric Bentley, which must have taken all of fifteen minutes to write, could easily have been dispensed with in favor of a fuller introduction by Miss Sprigge, who displays wise critical sense in her prefatory remarks to Easter. Such new appraisal is needed.

We are beginning to see Strindberg in the context of modernism and modernism in the context of Strindberg. There is, for example, the affinity between Strindberg and Tennessee Williams. You Touched Me!, the early play Williams did with Donald Windham, owes something to The Father: A Streetcar Named Desire and Miss Julie are variations on the same theme; Camino Real is in a sense Williams' Great Highway; and in the larger matters of symbolism and dynamic stagecraft the two have much in common. Miss Sprigge's excellent volume will stimulate new insights into these literary relationships and encourage a wider appreciation of Strindberg.

RICHARD B. VOWLES University of Florida

Men From the Sea. By K. M. Wal-LENIUS. Oxford University Press. New York. 1955. 268 pp. Price \$4.00.

For all who like the sea stories of Joseph Conrad or H. M. Tomlinson, or the nature stories of Jack London, or are inveterate readers of accounts of Arctic explorations or whaling voyages, Men From The Sea by the Finnish author K. M. Wallenius will be greeted with enthusiasm. Courage in the face of the violence of nature, patience in adversity, ingenuity in devising means of survival in the Arctic and sub-Arctic—all of these elements are present in this volume consisting of five well told stories of life in Scandinavian and Finnish Lapland

The longest story is that of "Magpie-Antti in the Eastern Arctic", a tale of seal and walrus hunting in the Kara Sea. Under a determined God-fearing and stubborn skipper, Hermanni Paana, Antti and his shipmates are lost on an ice-pack, marooned on a frozen island

and towed by a whale. The special quality of the story lies not so much in the adventures themselves, however, as in the author's ability to convey the essential essence of life in this region.

Each of the other stories has its own enchanting flavor. "The Bare Land" covers a year in the life of two reticent strangers who team together to spend a winter trapping ptarmigan in Northern Lapland. "The Merciless and Merciful Sea" deals with a few hours in the life of Tuomas Herttua adrift in a raging storm in a fishing dory. "Illep and the Whale" is a delightful yarn about the vast riches which fell into the dreamer Illep's lap when a whale was caught in a small fjord by his hut.

There is good reading in this volume. It is a simple life these men live with simple pleasures, but hard, courageous and exacting. The author, a retired Finnish major-general, writes from first-hand knowledge since he has spent much of his life in Lapland. The translation by Alan Blair is perceptive and smoothflowing. The accompanying drawings by Erkki Tanttu all bear the mark of authenticity. This is a thoroughly satisfy-

ing work.

RAYMOND DENNETT

Papa's Wife. By Thyra Ferré Bjorn. Rinehart. New York. 1955. 305 pp. Price \$3.75.

From the moment that Maria, an uncommonly bright and enterprising country girl, applies to Pastor Franzon in his Swedish Lapland parish for the position as his housekeeper, she has only one purpose fixed in her cool little mind, and that is to become Mrs. Franzon. She is dutiful and efficient, but the Pastor is slow at proposing, so Maria leaves his employ and emigrates to the United States, where she also fares well.

One day in New York she runs into Pastor Franzon, who has decided to spend his vacation in America. Here, far from his old Lapland friends, alone, and bewildered by the big city, he is completely vulnerable, and it does not take Maria long to make him propose. They

return to Lapland, and she moves in as Mrs. Franzon. With remarkable celerity, and to the Reverend's if not surprise at least somewhat mixed feelings of elation, Maria presents him with eight children. She has reached her first goal, to become Papa's wife. Her second aim is not so easily achieved, but she manages that, too: To move to America. Pastor Franzon naturally protests at being uprooted, but his gay and debonair young wife, who, whenever an idea of hers has to be realized, seems to combine the most effective qualities of a torpedo and a barracuda, scores another victory.

In America the family has its ups and downs; at one time, Papa gives up the ministry to become a farmer. If I understood this move correctly, it was caused by Mama's desire to leave town because of her bitter disappointment at having been defeated as president of the local woman's club. On one occasion, sensing Papa's mute longing for Lapland, Maria launches a profitable sideline, in order to accumulate a travel fund for her husband: She begins to bake and sell Swedish cakes and cookies, which soon become enormously popular with friends and neighbors. Her generous idea at first is regarded with displeasure by the Pastor, but when he finds out the purpose of his wife's frenzied energy, he gratefully demurs. The children grow up and marry, and at last the senior Franzons have saved up enough money to make a visit to Sweden and to the old Lapland parish. This part is touchingly delineated, but, unfortunately, Papa dies, and Mama returns to America, not, I wager, to remain alone long, however, although this may be an unfair surmise.

The events that crowd the story are neither startling nor unique, but they are agreeably told—Mama sees to it that Papa and the children are well taken care of. Papa is the first to acknowledge this, but he also sighs in private for the less crowded days in the stillness of his Lapland bachelorhood.

The style is breezy and colorful, with a touch of coyness.

HOLGER LUNDBERGH

BOOKS

One Hundred Norwegians. An Introduction to Norwegian Culture and Achievement. Edited by Sverre Mortensen and Per Vogt. Johan Grundt Tanum Forlag. Oslo. 1955. Ill. 208 pp. Price \$9.00.

The editors of this de-luxe volume. Sverre Mortensen and Per Vogt, have conceived a novel idea and have realized it in a very successful manner. Their book, published on the occasion of Norway's recent "golden anniversary", presents a splendid survey in English of Norway's achievements in almost every field of endeavor, ranging from adventure and aeronautics to fishing, film, exploration, literature, the theater, whaling, sports, science and industry, among many others. The one hundred articles are all exactly one page in length, and with each page of text belongs a portrait of one of the most outstanding personages in that particular field. Hence the name of the book.

The articles have been written by specialists, among whom we encounter Trygve Lie, Leif Østby, Sverre Steen, Oystein Ore, H. U. Sverdrup and Alf Sommerfelt, and the sum total is a comprehensive directory of Norway's contributions to the modern world. Not only authoritative and informative, the articles also make good reading; the accompanying selections of photographs, however, might in a very few cases be open to criticism, as the editors themselves admit in the Foreword, but they are almost without exception beautifully reproduced and clearly printed. Among the one hundred there are nine women, probably not a bad percentage!

Among the sciences which are unrepresented is astronomy, an article on which should have featured a portrait of Professor Christopher Hansteen; one also misses an article on philosophy, to which should have been added a picture of Professor Niels Treschow. It is also curious that the most remarkable athlete in the entire history of Norway, Mensen Ernst, has not even been mentioned in the articles on sports.

The publishers are to be commended for producing an extremely handsome volume, and a fine example of modern Norwegian book designing.

ERIK I. FRIIS

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Stranger in the Dark. By Helen Nielsen. Ives Washburn, Inc., New York. 1955. 187 pp. Price \$2.75.

On his first visit to Copenhagen, out for an evening stroll, Larry Willis, of Moline, Illinois, is almost bowled over on Raadhuspladsen by a man, obviously fleeing a pursuer. The stranger addresses Willis as "McDonald" and thrusts into his hands an envelope, later found to contain three \$100 bills. The next minute the anonymous and mysterious donor is brutally run down and killed by an ape-like man in a small black sedan, which manages a quick get-away in the ensuing confusion.

Helen Nielsen, a seasoned hand at whodoneits, has here fashioned one of her best yarns, involving love, murders, assault, international intrigue, and other mayhem, all set against the lovely and mellow background of Wonderful Copenhagen. We see the fireworks explode above the trees in Tivoli, we hear the bells chime in the town hall tower, we lunch at Frascati and have cocktails at the Palace Bar, stroll along Strøget and watch the ships in Øresund from Langelinie. There is much nostalgic atmosphere here, from the tumbling pigeons to the whisper of thousands of bicycle wheels on the wet asphalt.

Mr. Willis, who has never been outside the United States before, by fate and circumstance is served a pretty stiff dose of danger and adventure, but Moline soon recedes behind the horizon, and the young American fills his new combined role of private eye, soldier of fortune, and protector of Danish womankind with aplomb and obvious relish. In the end, the visiting hayseed outwits a Continental gang of cut-throats and wins the love of auburn-haired Maren Larsen in the bargain.

HOLGER LUNDBERGH

Man's Play. Poems by C. L. Christensen. 1946.

The Eternal Attempt (Prose-Philosophy). By C. L. Christensen. 1955. Privately published by his wife Henriette L. Christensen, 227 Haven Avenue, New York 33, N. Y. Free until out-of-print.

The public must be grateful to the widows and relatives of good poets and prose writers who publish their works after their deaths. That was the happy fate of Emily Dickinson and James Thayer Addison.

Now Henriette L. Christensen offers free both poems and prose of her late husband. As a poet C. L. Christensen was famous in his native land under the pseudonym *Bror Enebo*. He came to America as an engineer in 1905. Now we have some of his works in English. They reveal an optimistic philosophy in his prose and metrical skill in the swift movement of his verse.

My favorite poems are "The Death of Tycho Brahe" and "A Cossack Girl." Here is the last stanza of his "Spirit of the United States":

"Greatest in power,
highest in hope,
guide thou when nations
falter and grope.
Break through the storm clouds,
lead by thy worth
on to the future
Eden on earth."

H. G. L.

BOOK NOTES

Cornell University Press has issued Bibliography of the Eddas, by Jóhann S. Hannesson (110 pp. 1955. Price \$4.00). This book is Islandica vol. 37 and is a supplement to the Bibliography of the Eddas, Islandica XIII, published in 1920. All editions, translations, works on the two eddas, Sæmunda and Snorra, and individual poems, published since 1920 are exactly recorded. Incidentally, more translations in German have been published than in any other language. There are translations into Czech, Dutch, French, Italian, Hungarian, Irish, and

Russian. This work of very competent scholarship will be of great value to the thousands in many lands who are curious about the religion and the literature of Old Scandinavia.

Western Democracies and World Problems is an excellent report by August Schou of a conference held in Oslo in June, 1955, by the Norwegian Nobel Institute. Attended by representatives of unofficial organizations in thirteen countries, the conference was concerned with three broad and urgent problems in contemporary international relations: Relations between the Western Democracies and the Soviet Bloc, the possibilities of a Western community, and the relations between the democracies and underdeveloped countries. Mr. Schou has skillfully outlined the varying points of view presented, and the conference itself appears to have reached a surprising consensus on most points, including the desirability of further political development of the Western community as a cooperating unit. The conference was financed by a Ford Foundation grant solicited for this purpose by Lithgow Osborne, ASF Board Chairman.

Teach Yourself Norwegian is an excellent book in self-instruction for those who feel inclined to tackle language study all by themselves. The sections on grammar are both clear and comprehensive, while the phonetic transcription especially, in spite of its not being strictly phonological, will be very helpful to the student. The authors are I. Marm, Lecturer in Norwegian in the University of London, and Professor Alf Sommerfelt of the University of Oslo. The book is issued by David McKay Company, New York, for the English Universities Press, London. (268 pp. Price \$2.50.)

Most of the arguments against the authenticity of the Kensington Stone are summarized in KRS—The Death of a Myth, a pamphlet issued by the philologist Dr. A. R. Nykl of Madison, Wis. The author bolsters his case with the inclusion of a letter from Professor Elias Wes-

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sén of Stockholm, who maintains that the pro-Kensington theses are composed of equal parts of erroneous and wishful thinking. A rebuttal is certain to be put forward by Hjalmar Rued Holand who is again entering the lists with a new book about the first white men in America.

One of the outstanding books of the current publishing season in Norway is Nord for det øde hav by Liv Balstad, who is the wife of the former Governor of Spitsbergen and spent nine years in this Arctic archipelago. A good story-teller, Mrs. Balstad has much to relate from her eventful life in the North and also presents a wealth of fascinating information about Svalbard and its people. The book also features 32 pages of photographs from these scenic islands. (J. W. Eides Forlag. Bergen. 428 pp.).

King Olaf Tryggvason of Norway is the central figure in two excellent books for teen-agers by Rosemary Sprague. A Kingdom to Win, which was published in 1953, tells of Olaf's early life, his stay in Gardarike, and the viking voyages in which he took part. The sequel, Heroes of the White Shield (1955) spans the five years of Olaf's rule in Norway, including his attempts to introduce Christianity, and ending with his death in the Battle of Svolder in the year 1000. Both books are attractively illustrated by Eleanor Curtis. (Oxford University Press. New York. Price \$3.00 each.)

Nora D. Christianson, a school teacher who hails from Minnesota, has retold a number of Norwegian folk tales in Tales of Norway for Children. (Vantage Press. New York. 1955. 73 pp. Price \$2.00.) American children will no doubt enjoy being introduced in these pages to nisse, draug, huldre, assorted trolls, and many other personages of Norwegian folklore. The book is illustrated with photographs and with drawings by S. Storm Syversen.

Those who are interested in Danish buildings and architecture will find a

new two-volume work published by Gyldendal in Copenhagen very much to their liking. Entitled *Danmarks Bygnings-kultur* and written by Harald Langberg, the work is organized along historical lines down to 1930. The books are profusely illustrated. (318 + 310 pp.)

Childhood memories from a sturdy pioneer settlement in South Dakota are the subject matter of the heartwarming story Mama Came From Norway by O. H. Olseth. Told with frankness and charm, this partly autobiographical prairie saga deals with Johann and Siri Nelson and their eight children, their constant struggles against the elements, and the strenuous life they had to lead, characterized by hard work and a simple belief in God and His goodness. (Vantage Press. New York. 1955. 159 pp. Price \$2.75.)

The St. Ansgar's Scandinavian Catholic League of New York has published a Bulletin (36 pp., November 1955) entitled "Surprises in Scandinavia". It reviews the progress of Catholic institutions in Denmark, Iceland, Finland, Norway, and Sweden and is richly illustrated. In Denmark there are now 26,000 Catholics, in Iceland 500, in Finland 2,108, in Norway 5,080, in Sweden 19,000.

Rev. David Svennungsen, a mid-Western clergyman of Norwegian extraction, has issued a number of translations from the German and Scandinavian languages in a slender volume entitled Miscellania. It contains English translations of four inspiring Norwegian hymns and of twelve outstanding poems, by authors as varied as Holberg, Ibsen, Grundtvig, Jørgen Moe, Andreas Munch, and the German poet Friedrich Rückert. The translator has succeeded in no small measure in retaining the distinctive lyrical qualities of the original poems. The book also features Rev. Svennungsen's translation into Norwegian (early 19th century style) of "Elegy Written in a Country Churchyard" by Thomas Gray. (Exposition Press. New York, 1955, 71 pp. Price \$2.50.)

The Mermaid Man, a new translation of Hans Christian Andersen's autobiography, appeared late in 1955, the year in which the 150th anniversary of his birth was observed. Maurice Michael has done a very commendable job in the editing and translating of the original text; his choice of title for the book, however, seems to be less praiseworthy. (Library Publishers. New York. 1955. 240 pp. Ill. Price \$3.75).

The Office of Cultural Relations of the Norwegian Ministry of Foreign Affairs has issued a handy and informative volume entitled An Outline of Norwegian Education. Aided by a number of illustrations and charts, author Olav Hove has succeeded in presenting his difficult material in a clear, concise, and interesting manner. (Oslo. 1955. 79 pp.).

The adventures of a Norwegian boy and his American friend in Marblehead, Mass. will delight the young readers of *Tor and Azor*, published by Oxford University Press. (New York. 1955. 123 pp. Price \$2.75). Maude Crowley, the author, is of Norwegian parentage, and the

illustrator of this top-notch 8-12 juvenile is Veronica Reed.

The Strange Man and the Storks by Bessie F. White is a juvenile, for ages 8-12, whose action takes place in the Denmark of the 1800's. What befell the three Holbek children after meeting a stranger on the way home from school, makes a both entertaining and touching story. The attraction of the book is enhanced by a number of fine illustrations by Ursula Koering. (Alfred A. Knopf. New York. 1955. 114 pp. Price \$2.25).

N.F.S. GRUNTVIG An American Study

By ERNEST D. NIELSEN

The reader will receive insights and information about a man who exerted a lasting influence in Denmark by his emphasis on Christian liberty through the gospel, his faith in absolute spirit, his program of education, his numerous excellent hymns, and his various writings. \$2.75

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The Politics of Compromise

A STUDY OF PARTIES AND CABINET GOVERNMENT IN SWEDEN

By Dankwart A. Rustow

"A first rate introduction to the Swedish system of government and political life... a work of great merit which reveals the author's ability to penetrate into and understand the political psyche of a foreign people... With its concentrated presentation, its exactness, and its detailed bibliographical notes, it ought to become a standard work... We Swedes should be grateful for such a useful illumination of our country." Svenska Dagbladet, Stockholm.

288 pages. Charts. \$5

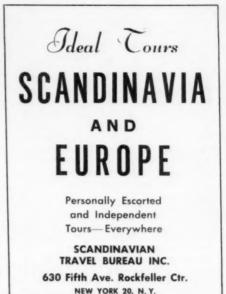
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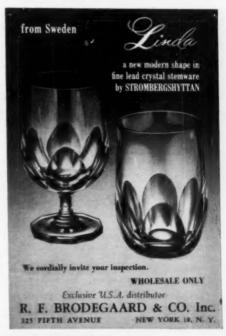
Concert performances of Scandinavian music and by Scandinavian artists seem to be assuming increasing importance as the American-Scandinavian Foundation Music Center rounds out its fifth year of activity.

Of especial interest to ASF members and friends is the presentation by the Foundation of the only New York recital this season by the distinguished Danish interpreter of art song, Aksel Schiøtz. This will take place on Thursday evening, March 8, at the Kaufmann Memorial Auditorium of the YMHA, Lexington Avenue at 92nd Street. Known among the elite of New York music lovers as an ideal acoustical environment for chamber music and song recital, the Kaufmann Auditorium has for the past dozen years attracted an increasing number of major concert artists such as Lotte Lehmann, Myra Hess, the Budapest Quartet, and others, Mr. Schiøtz, an ASF Danmark-Amerika Fondet Fellow, is presently visiting professor on the music faculty of Macalester College in St. Paul. He has enjoyed enormous success there as teacher and recitalist and on December 28 gave a very warmly received lecture-recital in Chicago before the National Convention of Singing Teachers.

By the time this issue of the REVIEW reaches our readers, another important New York concert—this one featuring modern Scandinavian music-will have taken place at the Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art. Under the auspices of the A. F. of M. Music Performance Trust Fund, the American Composers Alliance and the Ditson Fund of Columbia University, first American public performances will have been given of the Chamber Concerto for piano, winds and percussion by Sweden's Karl-Birger Blomdahl and the Concerto No. 11, op 44 from the pen of Denmark's Vagn Holmboe.



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Other notably successful concerts of music from the North during December featured the music of Jean Sibelius on the occasion of that composer's 90th birthday. Jussi Jalas, son-in-law of Sibelius, achieved a stunning success with the Symphony of the Air in Carnegie Hall in an all-Sibelius program, and this success was shared by Sylvia Aarnio who was soprano soloist in the rarely heard tone poem, Luonnotar ("Creation of the World According to Kalevala"). Miss Aarnio reaped further critical acclaim a few days later in Dallas, Texas, when she was heard in the same work with the Dallas Symphony Orchestra, Walter Hendl conducting.

As might be expected, new releases of Scandinavian music in long-play disc format have leaned heavily upon the work of Sibelius. The London ffrr label with its latest disc featuring the Finnish master's Symphony No. 6 becomes, with Mercury, the only American record company to offer all seven of the Sibelius symphonies performed under a single conductor and orchestra. Britain's Anthony Collins is the Sibelius interpreter for London, while the gifted Swedish conductor, Sixten Ehrling, is Mercury's entry in the Sibelius sweepstakes. Jussi Jalas has at last made a long delayed appearance on the American record market with an exceptionally fine reading of the Sibelius 5th Symphony recorded with the Berlin RIAS Orchestra for Remington.

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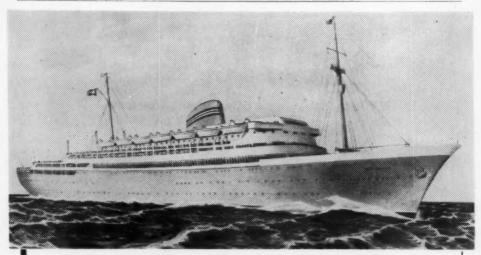
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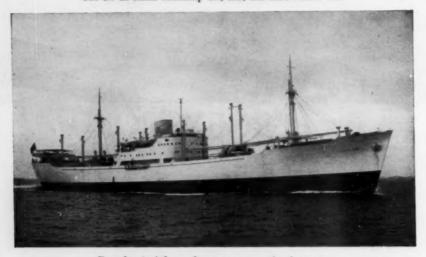


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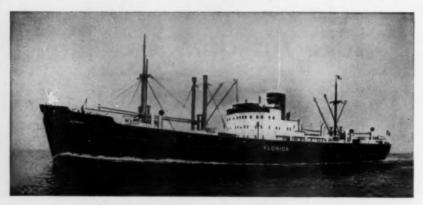
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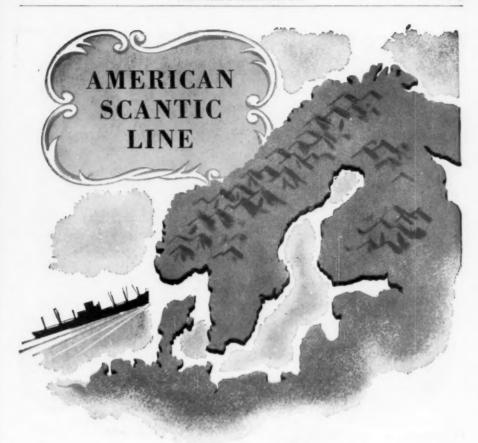
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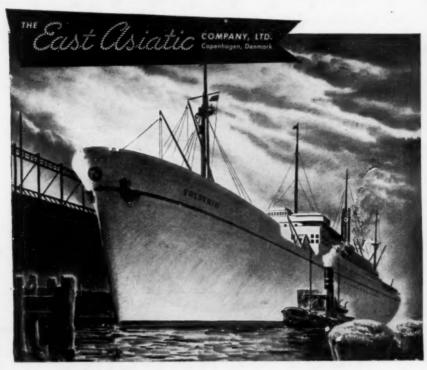
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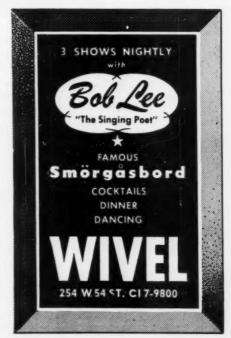
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